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ABSTRACT

Designed to encourage library use by Texas youth, the Texas Reading Club programs usually include a structured reading program and a variety of entertaining literature-related storyhours, puppet shows, films, and other attractive happenings. This handbook for the 1984 theme--"magical mysteries"--focuses on mysteries, magic, and adventure stories, although some fantasies are included in which the main characters are magical. Guidelines are provided for planning goals and objectives; evaluation; resources (materials and personnel); rules and requirements; and programs (personnel, space, intended audience, and community resources). Suggestions for publicizing the program include sample publicity releases. Low budget ideas for programs and activities include the mysteries of weather, television, and fingerprinting; secret codes and messages, "private eye-Q"; a riddle day; a mythical beasts workshop; a mystery race; costume parties; a magical mystery box; storytime programs; magic shows; film programs; and puppetry. Resources provided include storytime suggestions; sources of information on magic supplies and magicians; a script for a puppet show; clip art, games, and puzzles; and a bibliography of program-related books for children from preschool through elementary school age. (BBM)

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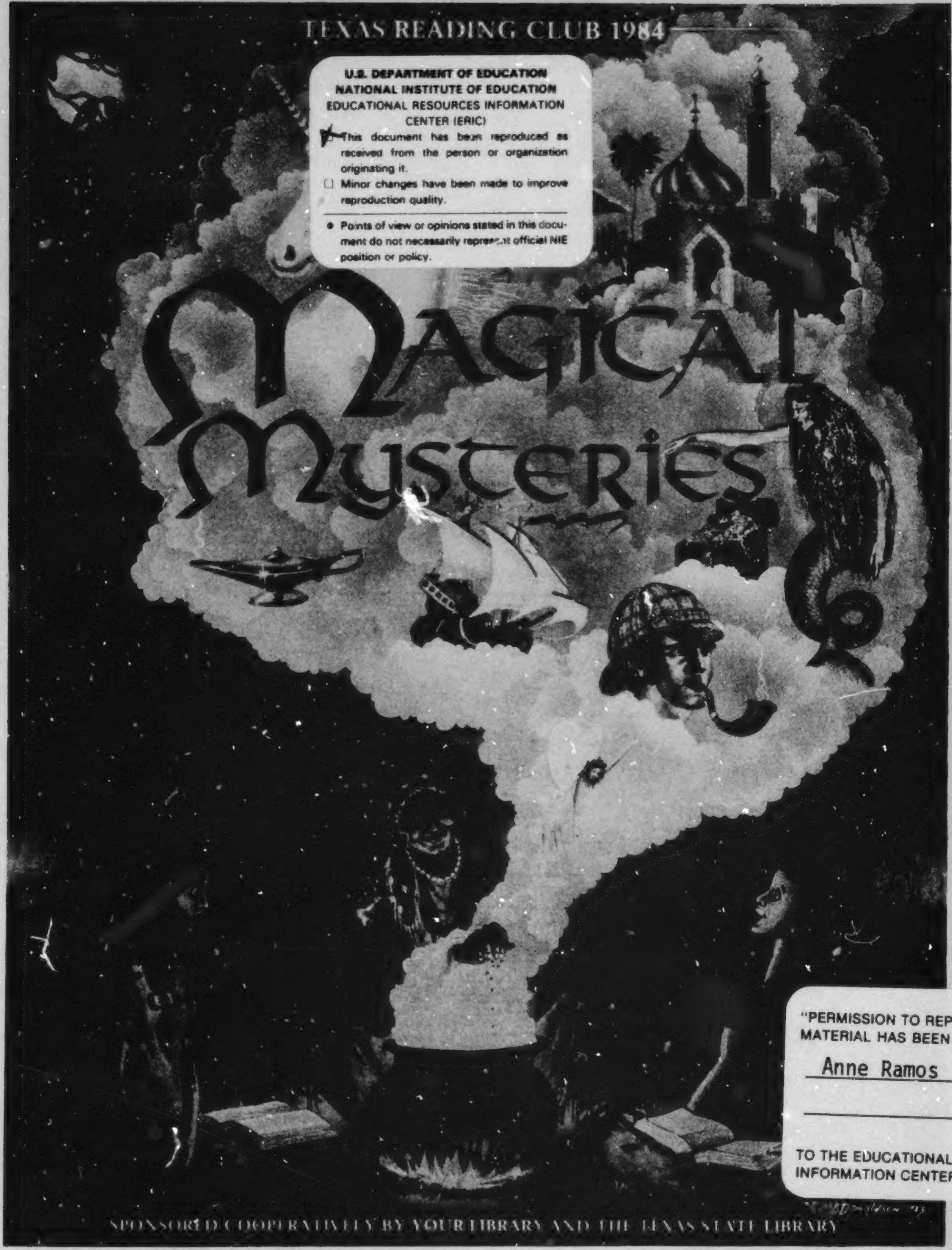
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Magical Mysteries
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A LIBRARIAN'S PLANNING HANDBOOK

"MAGICAL MYSTERIES"

TEXAS READING CLUB 1984

A LIBRARIAN'S PLANNING HANDBOOK

written by

Jim Oliver

artwork by

Cynthia M. Fritz

Library Development Division
Texas State Library
1984

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GETTING ACQUAINTED

TEXAS READING CLUB

MAGICAL MYSTERIES marks the 26th year for the Texas Reading Club. Jointly sponsored by the Texas State Library and by public libraries throughout the State, the Reading Club strives to promote reading and the enjoyment of books, to familiarize children and their parents with the library and its services, and to promote the extension of library services in every Texas community. To these ends, the Texas State Library provides material support to requesting libraries in the form of posters, bookmarks, reading logs and certificates, as well as this handbook.

The Reading Club program began in 1958 as part of the Rural Library Services plan which promoted library services through a network of bookmobiles and small community libraries. The original Reading Club was designed as a summer reading program for children between the ages of five and twelve. In 1963, "the largest reading club in the world", as it was popularly called, attracted 43,357 participants. In 1983, it grew to over 300,000. The 1984 Texas Reading Club promises to be the biggest ever.

HANDBOOK

This handbook is intended to provide planning and program ideas for your Reading Club. It is especially designed for the new librarian, the volunteer, or anyone facing the prospect of running a Reading Club singlehandedly. The handbook has its limitations. The bibliography of theme-related materials does not attempt to include everything. The majority of the books recommended in this handbook are drawn from CHILDREN'S CATALOG, Bowker's BEST BOOKS FOR CHILDREN, Lima's A TO ZOO, ELEMENTARY SCHOOL LIBRARY COLLECTION, or from favorable reviews in BOOKLIST and SCHOOL LIBRARY JOURNAL. Materials selected are intended for children from preschool through elementary school-age. Materials are, according to the 1983-1984 edition of CHILDREN'S BOOKS IN PRINT, available for purchase.

Program suggestions are meant as a springboard for ideas. A variety of ideas is included for you to use, modify, disregard or ridicule. Sample forms, calendars, artwork, and handouts are intended to reduce the amount of time you spend producing your own.

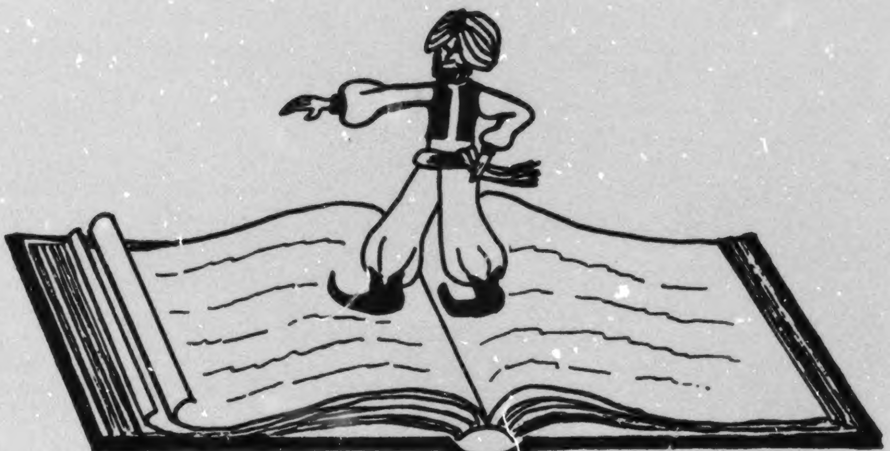
THEME

The 1984 theme, MAGICAL MYSTERIES, lends itself to many reading and program possiblities - magic, mystery and detective stories, adventure, fantasy, folklore and fairy tales, monsters, mysteries of nature, and on and on. Tailor your program to suit the needs and interests of your children, the strengths of your collection, and your library's limitations in staff, space and money.

This year's handbook will concentrate on mysteries, magic and adventure stories--although some fantasies are included when main characters are magical. If other aspects of the theme better suit your needs and interests, consult previous Reading Club handbooks provided by the Texas State Library. They include:

COME TO CHIMERA	1978
IN SEARCH OF TEXAS TREASURES	1979
SPORTS SPLASH	1980
MONSTER MADNESS	1981
SPACE CAPERS	1982
READING RODEO	1983

The 1978, 1981 and 1982 themes provide bibliographies and program ideas that specifically relate to this year's theme. Check your files for these handbooks or contact Anne Ramos, Librarian at the Texas State Library, to borrow copies from the Library Science Collection (800-252-9386).



PLANNING

GOALS AND OBJECTIVES

Creating specific goals and objectives for your Reading Club provides a means by which the success of your efforts may be evaluated. Goals are general statements of purpose, stating the ends toward which you are striving. They are broad statements, and, therefore, are not measurable. Objectives are the quantifiable means by which you determine if, or to what degree, specific goals have been met. Objectives specify what is to be done in order that a goal be met. They must be measurable and time specific. Each goal should have at least one matching objective. For instance, sample goals could be:

- To encourage reading and the enjoyment of books.
- To familiarize children and parents with the library and its services.
- To enhance the library's role and image in the community.

Sample objectives for Goal #1 could include:

- To increase the circulation of children's books by X% during the months of June, July and August (as compared with circulation figures for the same period in 1983).
- To increase the number of library cards issued to children under 14 years old during the months of June, July and August by X% over 1983 figures.
- To have X% of the elementary school-aged children in the community register for the 1984 Texas Reading Club.
- To have X% of the children registered in the 1984 Reading Club complete all requirements for receiving certificates.

Setting goals and corresponding objectives will give you specific, quantifiable measures for evaluating the success of your Reading Club. This is not to belittle the intangible measures of success--the smiles of children and the inner feeling of satisfaction from a job well done. These are, indeed, indications of your efforts. Unfortunately, you cannot cite these intangibles to the City Council when arguing for next year's budget increase.

EVALUATION. Keep a record of the number of children who register for the Reading Club, as well as the number who qualify for certificates. By consecutively numbering the reading logs provided by the State Library, you can easily keep track of your readers. Registration forms provide another effective means for determining the number of Reading Club participants. In addition, keep a record of your programs and activities, including the number of program participants. Evaluate each art and craft activity. This can be done easily in notebook form. If a movie or story fails to excite your audience, mention it in your notebook. These records will jog your memory when you sit down to plan next year's program. What went wrong; what went right? Which materials were popular; which activities were too labor intensive? How big were your audiences? Should you plan two sessions or require preregistration for some activities? The better your statistics are, including headcounts, the easier your planning will be next year. These program statistics will also be helpful when you present next year's budget.

An evaluation form is enclosed in the Appendix. Use it as a general guide for notes and record-keeping during your Reading Club. The State Library will send you a separate evaluation at the end of the summer along with an order form for the 1985 Reading Club.

EVALUATING RESOURCES

The ambitiousness of your Reading Club will largely depend on your library's resources and the needs and interests of your community, as well as your time and personal energy. What you can do should be gauged in terms of what you have and what you can get. In planning your Reading Club, you must first evaluate the following resources:

BOOKS. The book collection is, of course, the mainstay of your program. Get an early start evaluating materials relevant to this year's theme. Identify gaps in the collection. Inspect individual titles for wear and tear. Try to anticipate which theme-related books will be in great demand. Such an approach will help you to determine how much of your book budget to devote to supplementary materials for the Reading Club. A fast, cheap and effective way to supplement your book stock is through paperbacks. They will stretch your library dollar, you can get them quickly, and children especially like the format. Paperbacks will allow you to provide materials that might not otherwise be included in your regular collection. If you feel faint at the prospect of collecting the Hardy Boys or Nancy Drew to meet this year's mystery theme, get them in paperback. When the increased demand for ephemeral materials dies, the paperbacks which filled that need will probably have died with it.

AUDIOVISUAL MATERIALS. Virtually every library differs in the way it collects audiovisual materials. There are many formats and machines available--16mm films, filmstrips, records, cassettes, videotapes and discs, and even computer programs. Evaluate your AV collection in terms of program needs as well as anticipated circulation needs. Make sure that necessary equipment is in operating order and that you know how to operate it. Keep a supply of projector lamps and other machine parts that may need emergency replacement during the Reading Club. If your library is a member of one of the ten Major Resource Centers in Texas, films and other AV materials may be available to you through your Major Resource Center. Consult your System's Media Catalog to identify audiovisual materials relevant to the MAGICAL MYSTERIES theme.

BUDGET--SUPPLIES. Evaluating supplies, including arts and crafts materials, should be done in terms of the specific activities you are planning for the Reading Club. What activities do you anticipate? How many children will turn up for programs this year? Projections can be made based on program statistics from the last few years, although you should consider including emergency plans in the event of a dramatic increase in attendance. (See Sample Budget below)

SAMPLE READING CLUB BUDGET

ITEM	AMOUNT
1. Supplementary Collection Materials	
Books (added copies and paperbacks)	$1000
AV materials (program-related)	$ 120
2. Film Rentals	
(MAGIC PONY, $75)	$ 75
3. Supplies (construction paper, glue, etc.)	
3 craft programs X $30 per program	$ 90
paper for handouts, forms, mailings, etc.	$ 125
4. Printing and Photocopying	
2 flyers X 5000 copies X $.03 per copy	$ 300
1 brochure (6 sides) X 1000 copies X $.18 per copy	$ 180
5 program handouts X 200 X $.03 per copy	$ 30
1000 button inserts	$ 5
5. Postage	
150 party invitations X $.20 per letter	$ 30
1 rental film return @ $12	$ 12
6. Prizes, gifts, refreshments	
4 guest speaker gifts X $5 per gift	$ 20
1 mystery box prize	$ 5
1000 button components	$ 75
Refreshments	$ 100
7. Miscellaneous	$ 50
ESTIMATED GRAND TOTAL	$2217

Supplies will include paper for handouts, mailings, and registration forms, as well as craft materials, pens, crayons, paints, etc. Once you establish the types of activities you want to provide, you can begin collecting specific materials for those activities. What is needed? From where are these materials going to come? Many arts and crafts projects can use recycled materials that can be obtained without cost--cereal boxes, jars, and the like. Other materials and services, such as printing costs, must be purchased. Do you have, or can you beg, borrow or buy the supplies needed to support your planned level of activity? Make certain that you have sufficient funds to support your Reading Club endeavors.

BUDGET--COLLECTION DEVELOPMENT. Generally speaking, the summer is the public library's peak circulation period. Will you have enough materials relating to this year's reading theme to meet demand? How much of your budget can be devoted to developing the collection? The percentage of your book budget needed for supplementary reading materials should be determined by evaluating the strengths and weaknesses of your present collection. How are you fixed for books on magic, mystery and detective fiction, and adventure?

LIBRARY STAFF. What you will be able to accomplish during your Reading Club will depend on how much support you have. How many warm bodies can you count on to help with artwork, registration, programs, etc.? It is important to keep other library staffers informed of your plans and activities. You may be surprised at the interest and actual assistance other staff members will happily provide if given the chance. Schedule meetings to inform staff of your program activities, registration procedures, Reading Club rules, and other events. Make certain that your program calendar is posted at all public service desks. Anticipate and discuss potential problems that your activities may cause other departments. Additional meetings during the Reading Club should be scheduled to discuss problems as they arise. You can not anticipate everything. The more the staff knows about your program, the more they can help you.

VOLUNTEERS. Volunteers are a valuable source of expertise and energy for a great number of Reading Club activities.

HOW TO FIND THEM. If your community has a volunteer services clearinghouse, you can advertise through it in the local media for volunteers. You might also contact your local chapter of R.S.V.P (Retired Seniors Volunteer Program). Many service clubs, including the Junior Service League and the Scouts, actively engage in volunteer projects during the summer. Check the yellow pages of your phone book under "Social Service Organizations". Friends of the Library associations and regular patrons are also possible sources for volunteers. Make volunteer registration forms available in the library and other places in the community, such as grocery stores, laundromats and shopping malls. A sample volunteer registration form is included on the next page.

WHAT VOLUNTEERS CAN DO. Volunteers can be employed in a number of meaningful ways. Use the following criteria in setting up a project for a volunteer:

- The project should be a short-term task with a specific beginning date and a foreseeable date of completion.
- The task and its requirements for completion should be easily defined.
- The project should have a concrete, tangible objective.

Volunteers, with few exceptions, should not be used to carry out long-term, on-going projects. With no end in sight, an unpaid worker may lose enthusiasm very quickly. If your volunteer burnout rate becomes high as a consequence, the benefits from volunteer assistance will be negated by having to take additional time to train new volunteers. Start early to set up specific projects for volunteers. Try to anticipate how much of your time will be required for teaching volunteers to help you. Begin training sessions well in advance of the start of the Reading Club.

VOLUNTEER APPLICATION FORM

The (name of your) Public Library needs adult volunteers to help run the 1984 Texas Reading Club, MAGICAL MYSTERIES. We are planning an action-packed summer of reading fun and need your help. If you have time and energy that you can share, please fill out the form below and drop it off at the library or mail it to:

____

I would like to volunteer to help with the 1984 Texas Reading Club, MAGICAL MYSTERIES.

Name____

Address____

City______________________________Zip______________________

Telephone_________________________

Please check (✓) below any special interests you have:

___Arts and crafts
___Puppetry
___Creative dramatics
___Music
___Storytelling
___Games and activities
___Movies
___Other (please describe):

Days and times that I am available:

I understand the importance of my commitment to the Texas Reading Club and the children of my community. If for some reason I should not be able to fulfill my assigned duites, I shall notify the coordinator of the Texas Reading Club so that a substitute can be found.

Signature__________________________Date________________

RULES AND REQUIREMENTS

READING SCHEMES. There are several considerations to be made when setting up the Reading Club. What are you going to require of children who join the Club? What and how much are you going to expect each child to read to earn a certificate? There are three general approaches:

ARBITRARY. A set number of books is required for earning a reading certificate. Whether it be one book or 10, one requirement applies to every reader. The categorical nature of this approach makes it easy to explain and to administer. Its major disadvantage is that it does not account for the underachiever or the superachiever. What do you do about the child who is doing his very best to read two books during the summer when the requirement for a certificate is 10 books? And how do you reward the superachiever who reads 10 times the certificate requirement?

CONTRACT. One way to deal with differences in age and reading ability is to set up a personalized contract with each child who registers for the Reading Club. Each child must decide how many books he will read to win a certificate. A child can thereby set a goal suitable to his interests and abilities. (This year's reading log can be used as a contract.)

DEWEY. A third possibility is to require that children read a specific number of books from different subject areas during the course of the Reading Club. This is a variation of the Arbitrary approach, in that you require each child to read at least one book from specific subject areas: e.g., one biography, one folk or fairy tale, one mystery, one magic book, one history book, one book of poetry, and so on. This approach would require additional time to administer, and children may suspect that the requirements look more like work than fun. Also, your collection would have to be strong enough to accommodate such interest. This approach is more ambitious, requires more direct supervision and effort, and may discourage some children from completing all requirements for their certificates. On the other hand, such an approach would help familiarize children with interesting materials throughout your collection, encourage a greater understanding of your subject arrangement, and perhaps provide a greater challenge for Reading Club participants.

PARTICIPATION. For whom is the Reading Club intended? What age limits should be set? The upper age limit will pretty much take care of itself. Children will let you know when they have outgrown the Reading Club. By the age of 13 or 14, most children consciously try to avoid activities for "children". There are exceptions, however, and anyone expressing an interest in joining should be welcomed. Young adolescents make terrific volunteers, especially for short-term projects. Encourage them; they can help and will love being needed.

What can you do about non-readers (preschoolers)? Should you include them in the Reading Club, set up a separate "Share-a-Book" or "Read-to-Me" program, or exclude them altogether? By no means should preschoolers be entirely excluded from your Club. The earlier the reading habit (as well as the library habit) is established, the better. Many parents of preschoolers are directly involved in teaching their children to read and are adamant in their desire that their children develop an interest in books and reading. They will be a great source of support for the library and your programs.

There are administrative problems in setting up a separate Reading Club for preschoolers. There will be a duplication of effort in providing separate registration forms and handouts, certificates, reading logs, etc. If you are pressed for time, limited in space, and understaffed, consider mainstreaming preschoolers in your Reading Club. Non-readers would have to complete the same requirements as readers, except that the books would be read to them instead of read by them. Programs and crafts activities are a different matter, however. If at all possible, provide separate programs for different age groups.

READING RESTRICTIONS. What materials or activities will count toward fulfilling the Reading Club requirements? Books only? Library books only? Consider the following and be certain to list acceptable materials in your Reading Club rules:

books--personal and library
magazines
read-alongs (book and recording)
program participation
stories read during preschool storytime
filmstrips, recordings and other AV materials

READING LOGS. Reading logs supplied by the State Library will permit each child to list the titles of ten books read. If you do not have enough reading logs to meet demand, additional logs may be ordered from the State Library. Make photocopies of the log's report section to accommodate children who want to read and report more than 10 books.

VERIFICATION. How are you going to keep track of how many books each child reads? How are you going to determine whether or not a child is actually reading the books listed in his reading log? Does it matter? If so, there are a number of ways to verify that books reported are books actually read.

REPORTS. One way to ensure that Club members are reading their books is to require reports for some of the books read. If you require 10 books for a certificate, then you might also require four book reports. Reports could be written, drawn or spoken. Verbal and drawn reports would enable preschoolers to participate, although verbal reports will take a lot of time, and drawings will require an appreciation for abstract art. The biggest problem in requiring reports is keeping track of them once you get them. Be prepared to return them at the end of the Reading Club. The greatest reward from requiring reports comes through direct contact with readers and their opinions of specific books.

PARENTS. Another method of verifying that books are being read is to get parents involved. Requiring that reading logs be signed by parents before they can be submitted to you for credit will help ensure that the books being reported actually have been read.

PRIZES. Given the extravagant ways in which children are sometimes rewarded for accomplishing the ordinary, it is tempting to consider providing prizes in addition to the reading certificates supplied by the State Library. But, reading should be encouraged as an end in itself and not as a means to other, superficial ends--like trophies or pizza. Children will get enough of those things elsewhere. If you award prizes for the most books read, how will you compare the reading efforts of a child who reads one hundred beginning readers with a child who reads 10 books written for sixth to ninth graders? You cannot do so fairly. The Reading Club should be aimed at individuals and individual effort.

If you are, nevertheless, going to award prizes in addition to certificates, be democratic about it. Treat all participants equally, regardless of the number of books read by each child.

Prizes may be appropriate as rewards for children who solve special quizzes or participate in contests you sponsor during the Reading Club. The Reading Club, however, is not a contest. Children should be discouraged from perceiving it in that way.

REGISTRATION. The following Reading Club dates should be determined well in advance of your Reading Club and should be included in your rules, handouts, publicity, etc.:

date registration begins,
date Reading Club officially begins,
date Reading Club registration ends,
date Reading Club officially ends.

Set a fixed period for registration. It should begin before the official start of the Reading Club and should extend well into the program. Allow registration to continue as long as there is time for a child to complete the Club requirements prior to the reading deadline. However, registration should end no less than two weeks before the end of the Reading Club.

In setting the date for the Reading Club to end, consider one problem shared by libraries throughout the State--dropouts. Whether for trips out of town, summer camp, sports activities or the like, many children sign up for the Club, attend a few programs, then disappear for the rest of the summer. One way to combat this is to drop out with the children. Officially end the Club in late July or early August. It is difficult to sustain interest in anything for extended periods of time. August is usually the hottest month of summer, it is the last chance for family vacations before the start of the new school year, and it marks the onslaught of back-to-school specials at stores all over town. It will be difficult to compete with these distractions.

Another way to deal with the dropout problem is to offer reading incentives. An involvement bulletin board where children can contribute something each time they successfully complete a book will encourage children to visit the library on a regular basis. Contests and quizzes, like the Magical Mystery Box, page 24, will generate curiosity and repeated visits. At some libraries, reading a certain number of books entitles the reader to a free hamburger, drink or ice cream from a participating business. This plan, however, can easily get out of hand.

Take the time to explain the Reading Club rules and requirements to children and parents as they register. Set up a special registration table. Make it look inviting and important. Include a sign telling children when someone will be there to accept registration forms.

There are easier ways to handle registration. Simply hand out the forms; have them available at the circulation desk and at interesting locations in town. Pass forms out at schools during visits. If you allow registration forms to be completed and submitted without direct parental involvement, expect a higher dropout rate for the program. Especially during school visits, children may be swept along by the magic of the day. A child may happily register for the Club, forgetting that he and his family will be leaving town the day after school ends. Children may not consider other family commitments or problems that might limit their access to the library. At any rate, children should not be registered officially until they return the registration forms and personally pick up the Registration packets at the library.

The registration packet should contain a reading log and a bookmark supplied by the State Library, your description of the Reading Club rules and requirements, and possibly, your program calendar. Reading Club rules could be combined with program information in a brochure. Sample forms for calendars and for a brochure cover can be found in the Appendix.

SAMPLE READING CLUB RULES
MAGICAL MYSTERIES
Texas Reading Club 1984

REGISTRATION.

- Registration begins Monday, May 21. The last day to register is Monday, July 16.
- To register, fill out the MAGICAL MYSTERIES registration form.
- Present your completed registration form at the Children's desk and receive a bookmark, program calendar, reading log, and a MAGICAL MYSTERIES button to wear at Reading Club events.

READING CLUB RULES. To win a Reading Certificate and an invitation to the MAGICAL MYSTERIES Party on Thursday, August 9 at 2pm:

- Read at least 10 books by Tuesday, July 31. It is not necessary that the books you read be library books.
- Record the title of each book you read in your reading log.
- Make reports on at least four of the books you read. For each report, either write a short book report or draw a picture inspired by the book.
- Present your completed reading log along with your four reports at the the Children's desk by Tuesday, July 31.
- If you read more than 10 books, you may obtain an additional report form at the Children's desk.
- Reports will not be accepted 30 minutes before or after a library program.

REGISTRATION FORM.

NAME ______________________________

ADDRESS ______________________________

CITY ______________________________

PHONE ______________________________

I will be in Grade _____ this Fall.

The school I will attend this Fall is

______________________.

Magical Mysteries

PROGRAMS

The number, types and sophistication of the Reading Club programs you provide should be determined by a variety of considerations:

PERSONNEL. On how many people can you rely to help run programs? If you are planning a program for a lot of children at one time (e.g., magic shows, guest speakers, etc.), how much help will you have for seating the children? Will anyone be left in the children's area to assist patrons not attending the program? If you are running a one-person show, you will definitely need the help of staff and/or volunteers to produce and to execute programs of any magnitude. Seriously consider the personnel requirements of an activity and the resources available to you before committing yourself to its execution.

SPACE. How much space do you have for the activities you are planning? What will you do if you have room for 20 children and twice that many come? The only thing worse than having a poor turnout for a program is to have more children than you can accommodate. If you are limited in space and personnel, limit the size of programs:

- by handing out tickets in advance. They can be printed easily on scraps of card stock.
- by requiring preregistration. This is especially important when providing arts and crafts activities. Without an estimate of the number of children to expect, it will be difficult to provide adequate supplies to support the project.
- by scheduling encore presentations.

You can accommodate a larger audience by having a program outside the library. Outdoor programs can be festive occasions, but here again, some serious considerations are to be made:

- What will you do if it rains? Include an "In Case of Rain" proviso in your program description.
- Is the outdoor location safe from street traffic? If the library is on a busy street, can it be closed to traffic during the program?
- Will you have enough volunteers and staff to ensure the safety of program participants on the library grounds?

One reservation about outdoor programming, besides the rain, is the possibility that library involvement might become incidental to the program. Will this program contribute to Reading Club objectives? This is an important question to ask yourself, especially when planning a program that will take place away from the library premises.

INTENDED AUDIENCE. To plan programs effectively for your Reading Club, try to establish the range in ages of your intended audience. Will programs be designed for elementary school-aged children, for preschoolers, for both, for parents, too? If you plan separate programs for specific age groups, specify in your publicity the age range for which each program is designed. Separate programs for different age groups will allow you to provide more satisfying programs for specific audiences. If chaos is to be avoided, programs that include everybody will have to cater to the youngest children present. This will surely limit program sophistication, but will be well-received by parents seeking activites in which all of their children can participate.

COMMUNITY RESOURCES. Your community may provide a wealth of program resources. Your local weatherman, TV reporter, magician, cowboy, college professor, music instructor, etc. may be just the people to lead library programs. Many people will enthusiastically donate their time and expertise to a good cause. Local businesses may provide donations of needed supplies and equipment. Soft drink distributors can be approached easily about providing refreshments at important activities. Your local radio station may be able to provide a remote broadcast from the library on the day of an important event. Talk to library patrons. Let them know what you need and what you are considering. Patrons are a good source of information about the community.

In recruiting a guest speaker for a Reading Club program, meet to discuss program requirements well in advance of the actual program. Make certain that the guest fully understands what is being asked of him so that he will be able to relate to the intended audience.

PUBLICIZING

HOW TO PUBLICIZE

PUBLICITY RELEASES. Producing terrific Reading Club activities is pointless if no one knows about them. A good publicity campaign is crucial in informing the community of the opportunity that awaits them at the library. Contact your local newspaper and talk to the city editor about the paper's policies concerning publicity releases, photographs, coverage of your programs, etc. Ask specifically about leadtime for submitting publicity. Library programs are news events; avoid having to buy ads to publicize. Establish a contact at the newspaper, TV or radio station. Find out when is the best time to call or to visit for a chat? Reporters work a varied schedule, so pick a time that is convenient for them.

TIPS ON SUBMITTING A PUBLICITY RELEASE

- Submit your release at least three days in advance of the desired publication date (a week would be ideal).
- Give a date for release of your publicity release.
- Do not write your own headline.
- Do not request a specific location in the paper.
- Do not get too fancy. Your publicity release will probably be assigned to a reporter for rewriting no matter how well written or clever you have made it. Stick to the facts. The closer your information is to a standard press release, the greater chance it will have of remaining intact. (This rule may not apply to small town newspapers where publicity releases may actually be printed word-for-word.)
- Find out what the newspaper's policy is on submitting photographs. If you would like a photograph to accompany your press release, the paper may accept it to run with the story if you meet their criteria. In general, 8X10 glossies are best, although most papers can handle smaller photos. Do not submit color photos; black and white prints provide better contrast.
- Color pictures should be used only if there is sufficient contrast.
- Call the paper if there is a mistake in the printing of your release. Explain the problem--dates are wrong, times are wrong, etc. The news media take pride in giving correct information and should not hesitate to publish a correction. Check your publicity release to determine whether the mistake may be attributable to some inaccurate or misleading information contained in your release. If so, be prepared to own up to your mistake.

MEDIA COVERAGE. In calling your newspaper, TV or radio station to request coverage of a program, service or event, be prepared to sell your product. For a reporter to cover your event, you may have to convince the news editor, television or radio news director that the event will be newsworthy. The news media are looking for something new, distinctive, different. Asking for coverage of your weekly storytime would not qualify as news since you do it on a regular basis. An event that will occur only once--your annual pet parade, magic show, etc.--will be more attractive to reporters.

For television, the event should be visually exciting. TV stations are deluged with human interest stories. However, they are attracted to scenes that include happy children. Play on this tendency.

PUBLIC SERVICE ANNOUNCEMENTS (PSA's). Radio and TV stations generally devote a percentage of their broadcast time to public service broadcasting. Most stations provide a community calendar or daily events broadcast through which you can publicize. Call the station and find out who is in charge of this program and how your publicity can qualify for inclusion. Most newspapers have a "Town Crier" or "Events" column that would be ideal for short notices, changes in program schedules, or gentle reminders about programs. The more ways you publicize, the greater is your chance of being discovered.

POSTERS AND HANDOUTS. When producing your own posters and handouts, print your message on brightly colored paper. Primary colors are best. They demand attention. If your hands lack artistic flair, buy a lettering kit or use rub-on letters. They are not too expensive or difficult to use, and they make promotional materials look professional. Amateurish lettering will spoil the effect of posters and handouts. The size and shape of handouts and flyers can vary dramatically. The printing style should complement the size and shape of the handout. Handouts can be functional, too. Bookmarks giving Reading Club information will be well-received.

Consider mailing flyers to participants of last year's Reading Club. However, direct mailings may prove to be expensive and labor intensive, requiring addressing, folding and licking. Another way to distribute flyers is through local stores. Many will cooperate by placing a copy of your handout in shopping bags. Some businesses have printed Reading Club information on their shopping bags. Handouts should be just that--handed out in the library, at shopping malls, anywhere.

Brochures and calendars that list your Reading Club activities are very important to have on hand in the library and for promotional activities. A sample brochure cover is included in the Appendix along with forms for calendars for June, July and August. To make each calendar ready for printing, type in your program information and add a few things from the clip art section. To allow more room for program information, Sundays have been omitted from the sample calendars. The sample brochure cover can be combined with the calendars to create a simple, yet effective Reading Club brochure. A brochure will be helpful because it provides one source for all necessary Reading Club information.

SCHOOL VISITS. By the end of the school year, many teachers are at the end of their ropes. In making it known that you would like to visit a class to talk about the Reading Club, you will be in great demand. If your time for school visits is limited, target certain schools for concentrated effort. Check your Reading Club records from the last few years to identify schools poorly represented during the Reading Club. Try to schedule a talk during a PTA meeting. Getting the attention and support of parents may be even more effective than class visits. Contact your school district about the possibility of including your brochure or flyer with the final report card. This is one surefire way to see that your publicity reaches home. Some school districts will even do the printing. If not, and if you can not afford to print many flyers, print enough to distribute to principals, school librarians, and teachers. Remember that school libraries close for inventory several weeks before the end of school, so get your publicity releases to them early if you expect help with your sales pitch.

WHEN AND WHEN NOT TO PUBLICIZE

Set up a timetable for your publicity releases. Materials to schools and civic organizations should go first. It will take some time for your information to be passed through the bureaucracy before reaching your intended audience in the classroom. Find out when school dismisses for the summer. Plan your school visits for the last month of school. Do not start your media campaign before your materials are ready, or long before registration begins. You want your publicity to be fresh and to draw participants almost immediately. TV and newspaper coverage will bring immediate attention. Be prepared so that the expectations generated by the promotion will be met successfully.

SAMPLE PUBLICITY RELEASE

For Immediate Release

MAGICAL MYSTERIES, the 1984 Texas Reading Club, offers a summer of reading fun at the **(name of your)** Public Library. The Club's theme will focus on mysteries, magic and adventure stories. The Texas Reading Club aims to encourage reading and the enjoyment of books by providing a wealth of reading materials and activities for children between the ages of three and thirteen.

Children joining the Club will receive a bookmark, a reading log to record books read, and paper games and puzzles. Those who complete the Club's reading requirements will receive a MAGICAL MYSTERIES Certificate. Club activities will include movies, magic shows and guest speakers.

Registration starts **(date)** and the Reading Club officially begins **(date)**.

The Texas Reading Club is jointly sponsored by the Texas State Library and public libraries throughout the State. Membership is free. For more information, contact the library at **(phone number)**.

SAMPLE PUBLICITY RELEASE

Magical
Mysteries

For Immediate Release

Solve the mystery of the summer at the **(name of your)** Public Library. MAGICAL MYSTERIES is the theme of the Texas Reading Club and children between the ages of three and thirteen will be challenged to read their way through an action-packed selection of mysteries, magic and adventure.

Each adventurer will be equipped with a bookmark, a reading log to record progress made, and paper games designed to amaze and mystify. Those who complete the reading adventure will be awarded certificates.

Mysterious activities are planned along the way. Adventurers may encounter mystery guests, adventuresome activities, secret storytimes and magical movies.

Registration begins **(date)**. There is no charge for participation in any Club program. The Texas Reading Club is jointly sponsored by the Texas State Library and public libraries throughout the State. For more information, contact the library at **(phone number)**.

SAMPLE RADIO PUBLICITY RELEASE

A standard news release is generally acceptable to most radio stations. However, some stations will look favorably at releases specifically designed for radio. Some even will help you record your own release. Call your local station and inquire about their policy concerning news releases and Public Service Announcements.

TIPS FOR RADIO NEWS RELEASES

- Be specific and to the point.
- Make use of sound whenever possible.
- Capture the listener's imagination through descriptive words and phrases.
- Use conversational language.

SAMPLES

READING CLUB RELEASE. (Fade in theme from Alfred Hitchcock's TV show. Continue music at a low level throughout spot.) "What offers reading magic, adventure, mysteries, puzzles, riddles and crafts during the summer for children from three to thirteen? Check with your **(name)** Public Library about the 1984 Texas Reading Club, (Pause. Bring up Hitchcock music.) MAGICAL MYSTERIES." (Fade out music.)

MAGIC SHOW RELEASE. (Sound of a saw cutting wood. Fade out.) "See the amazing **(magician's name)** saw his lovely assistant in half at the **(name)** Public Library on **(day)**, **(date)** at **(time)**. It's part of the MAGICAL MYSTERIES Reading Club at your library." (Bring up sawing sound.)

PROGRAM IDEAS

LOW BUDGET IDEAS.

If your library lacks funds for presenting elaborate programs, consider sponsoring a series of programs that explores the mysteries of everyday life. Bring in guest speakers to discuss a variety of topics about which children will want to know more.

MYSTERY OF WEATHER. Invite your local weatherman to talk to children about how the atmosphere is studied and how a weather forecast is prepared. A visiting meteorologist might be able to bring weather balloons for launching at the library. If you can find someone to donate a tank of helium, children could launch their own balloons. (Unless you have a special attachment for the tank of helium, filling the balloons will take a lot of time. You will need volunteer help.) Have postcards made up with a message asking whoever finds a balloon to return it to the library, indicating when and where it was found. Include on the postcard your return address and the name of the person who launched it. Use string to tie postcards to the balloons. A balloon launching would provide a truly magical mystery in discovering if what goes up, comes down.

MYSTERY OF TELEVISION. Invite a local TV reporter to come talk about how a television newscast is prepared. If the reporter can bring along a camera and monitor, the children may experience how they look and sound on televicion.

MYSTERY OF FINGERPRINTING. Invite the public relations officer from your police department to do a workshop on fingerprinting. Children will enjoy the opportunity to do their own prints and to hear how fingerprints are used in tracking down criminals.

SECRET CODES AND MESSAGES. Invite a local ham radio operator to demonstrate Morse and other codes. Introduce the program by challenging children to solve the secret code puzzle in their reading logs. The solution to the puzzle is on page 51. A related activity would be to sponsor a sign language workshop. Be sure to display your books on secret codes.

TEST YOUR PRIVATE EYE-Q. Show the filmstrip series, THE BEST OF ENCYCLOPEDIA BROWN (Random House). This series includes four cases from three different books:

Case of Natty Nat,
Case of the Scattered Cards,
Case of the Hungry Hitchhiker, and
Case of the Whistling Ghost.

Stop the projector at the end of each case and allow time for children to solve the mystery. You could also use the handouts, "Stolen Car" and "Secret Meeting," found on pages 47 and 49. Have a good supply of Encyclopedia Brown books on-hand.

RIDDLE DAY. There are several ways to use riddles in a program. Declare yourself Riddle Master and challenge children to come up with riddles to stump the Master. Riddles could be written and submitted in advance. Whoever stumps the Riddle Master wins a prize. Another approach is to have a Riddle Master's hat that is worn by whoever has a riddle to tell. The first person to solve the riddle becomes Riddle Master and tells his riddle. Each child remains Riddle Master as long as his supply of unsolvable riddles lasts. To complement the program, use the "Riddle Word Puzzle" on page 43, and display your riddle books.

BUILD-A-BEAST: A MYTHICAL BEAST WORKSHOP. Cover a library wall with butcher paper and let children create a mural of mythical beasts. This project will require a good supply of crayons, chalk or markers. If you have an opaque projector, outline a variety of beasts on the wall before the program. Younger children may prefer to color rather than create. Include a separate, blank section for older children wanting to start from scratch. Provide an "idea corner" of books with good pictures of mythical beasts and monsters.

MYSTERY RACE. If you have experience organizing a fun run, here is a variation that might interest you. The difference between a fun run and a mystery race is that in a mystery race, the runner can never be certain of the course. A mystery race includes a series of forks in the road where runners must choose which way to go. If they choose the wrong way, they will, after a hundred yards or so, encounter a sign telling them to "Go Back". They then will have to double-back and try the other path.

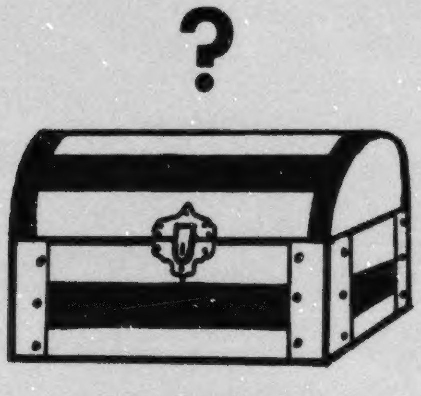
The mystery race was first devised as a way to give slower runners a better chance to win. The fastest runners are the first to reach the forks and, therefore, the ones who have to make the choices concerning which path to take. By trailing behind, slower runners can benefit from the mistakes of the leaders.

In addition to the normal requirements for organizing a fun run, a mystery race requires that at least one race official be stationed at each "dead end" to turn back runners to the real path. Signs will need to be posted at each fork in the road, indicating that runners must decide which way to go. To make the race more entertaining, have the race officials stationed at dead ends blow horns or whistles whenever a misdirected runner arrives at the "Go Back" sign.

A word of caution. The mystery race is not for everyone. It is extremely important that the race be conducted in a safe environment--away from automobile traffic. It is also essential that there be enough race officials to keep track of all the race participants.

COSTUME PARTIES. The official beginning and end of the Reading Club should be dramatic, fun and newsworthy events. Costumes or disguises can transform an average program into a magical experience for children. There are several costume possibilities for your Reading Club:

> STORYBOOK CHARACTER PARADE. Invite children to dress as their favorite fairy tale characters and parade around the library.
>
> DASTARDLY DISGUISE DAY. As part of the Mystery theme, invite children to come to the library in disguise. Or, have a workshop on theatrical make-up and disguises. Perhaps your local theater group can provide the necessary experts.
>
> MASKED BALL. If you plan an awards ceremony for children who complete the Reading Club requirements, a costume party is most appropriate.



MAGICAL MYSTERY BOX. Put something clever in a decorated box and put it on display for the duration of the Reading Club. Give weekly clues about the contents of the box. Allow Reading Club participants to submit written "guesses" as to the identity of this Magical Mystery. Readers earn one "Guess Form" for each book they read during the Reading Club. The guess form should include the name, address and telephone number of the reader, along with the date of submission. Prizes can be awarded for the first correct entry, for every correct entry, or for one correct entry randomly drawn from all correct entries. If you have only one winner, the prize could be the actual contents of the box. Reveal the answer to the mystery at the end of the Reading Club.

The Magical Mystery Box is intended to encourage reading. The more books a child reads, the more chances he has to guess what is in the box. Weekly clues will generate curiosity and maintain reader interest. Wider interest can be stimulated if your local radio station will broadcast the clues.

> Example: The Magical Mystery is a small statue of a unicorn. The following weekly clues are given with the intention that everyone the right answer.

1. Animal, vegetable or mineral you ask,
   Tis neither the second nor the last.

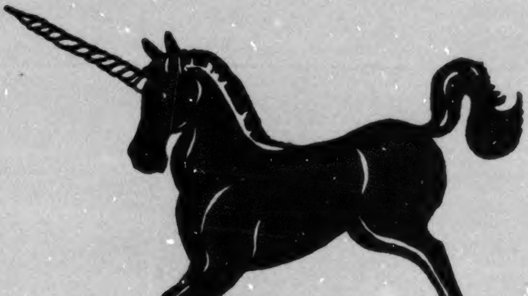
2. You need two legs to stand, some need more;
   If you count mine, you'll find four.

3. Some say I once roamed as freely as you,
   But I'll never be found in a cage in the zoo.

4. You will find me in stories, legend and song,
   The land of illusion is where I belong.

5. Through stories, art and legend born,
   I'm a mythical beast with beautiful horn.

6. Features I share with rhino and horse,
   On me they're more beautiful, of course.



STORYTIME

Whether it be stories, songs, fingergames, puppetry, music, or poetry, storytime is the heart of children's programming at the library.

RESOURCE MATERIALS. In planning your storytime program, the following resource materials may be of assistance. Each contains a wealth of program ideas and suggestions.

Bauer, Caroline Feller. HANDBOOK FOR STORYTELLERS. ALA, 1977.

Bauer, Caroline Feller. THIS WAY TO BOOKS. Wilson, 1983.

de Wit, Dorothy. CHILDREN'S FACES LOOKING UP: PROGRAM BUILDING FOR THE STORYTELLER. ALA, 1979.

Paulin, Mary Ann. CREATIVE USES OF CHILDREN'S LITERATURE. Library Professional Publications, 1982.

STORY SUGGESTIONS. The following stories are arranged according to themes that can be used in conjunction with MAGICAL MYSTERIES.

MAGIC:

- De Paola, Tomi. BIG ANTHONY AND THE MAGIC RING.
- De Paola, Tomi. STREGA NONA.
- Fuchshuber, Annegert. THE WISHING HAT.
- Lionni, Leo. ALEXANDER AND THE WIND-UP MOUSE.
- Steig, William. THE AMAZING BONE.
- Steig, William. SYLVESTER AND THE MAGIC PEBBLE.
- Turska, Krystyna. MAGICIAN OF CRACOW.
- Ungerer, Tomi. THE HAT.
- Van Allsburg, Chris. THE GARDEN OF ABDUL GASAZI.
- Van Allsburg. JUMANJI.

MYSTERIES:

- Benchley, Nathaniel. STRANGE DISAPPEARANCE OF ARTHUR CLUCK.
- Bonsall, Crosby. CASE OF THE HUNGRY STRANGER.
- Kellogg, Steven. PINKERTON, BEHAVE.
- Lexau, Joan M. WHO TOOK THE FARMER'S HAT?
- Marshall, James. MISS NELSON IS MISSING.
- Sharmat, Marjorie. NATE THE GREAT.
- Slobodkina, Esphyr. CAPS FOR SALE.
- Ungerer, Tomi. THE THREE ROBBERS.

SECRETS:

- Carle, Eric. SECRET BIRTHDAY MESSAGE.
- Flack, Marjorie. ASK MR. BEAR.

Holl, Adelaide. SMALL BEAR'S NAME HUNT.
Hutchins, Pat. SURPRISE PARTY.

BEASTS AND MONSTERS:

Mayer, Mercer. THERE'S A NIGHTMARE IN MY CLOSET.
Prelutsky, Jack. THE SNOPP ON THE SIDEWALK AND OTHER POEMS.
Sendak, Maurice. WHERE THE WILD THINGS ARE.
Stone, Jon. THE MONSTER AT THE END OF THIS BOOK.
Ungerer, Tomi. THE BEAST OF MONSIEUR RACINE.

RIDDLES:

De Regniers, Beatrice. IT DOES NOT SAY MEOW.
Hall, Don. RIDDLE RAT.
Sandburg, Helga. JOEL AND THE WILD GOOSE.
Shaw, Charles. IT LOOKED LIKE SPILT MILK.
Zemach, Margot. THE THREE SILLIES.

CURIOUS CREATURES:

Domanska, Janina. WHAT DO YOU SEE?
Lionni, Leo. FISH IS FISH.
Peet, Bill. WHINGDINGDILLY.
Waber, Bernard. YOU LOOK RIDICULOUS.

FINGERGAMES. Songs, fingergames and action rhymes help to round out a storytime presentation. Here are some of the best sources:

Bley, Edgar. THE BEST SINGING GAMES FOR CHILDREN OF ALL AGES. Sterling, 1957.

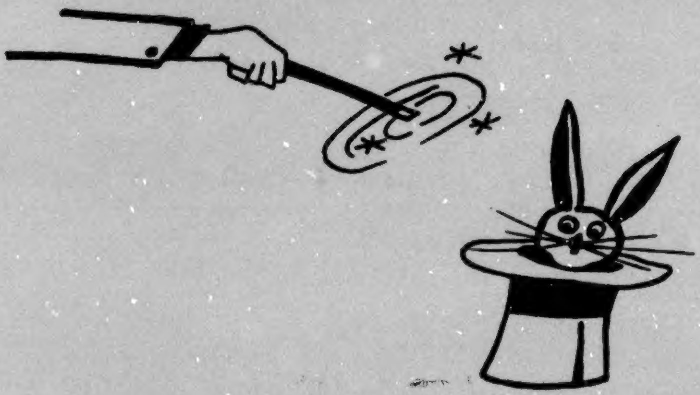
Flint Public Library. RING A RING O' ROSES: STORIES, GAMES AND FINGER PLAYS FOR PRESCHOOL CHILDREN. Flint Board of Education (Flint, MI), 1977.

Glazer, Tom. EYE WINKER, TOM TINKER, CHIN CHOPPER: FIFTY MUSICAL FINGERPLAYS. Doubleday, 1973.

Grayson, Marion. LET'S DO FINGERPLAYS. Luce, 1962.

WHAT SHALL WE DO AND ALLEE GALLOO! PLAY SONGS AND SINGING GAMES FOR YOUNG CHILDREN. Collected and edited by Marie Winn. Harper and Row, 1970.

MAGIC



Children love magic and, with a little encouragement, can be taught to perform magic tricks. Consider having a series of programs based on a magic theme. Begin with a performance by a practicing magician--whether it be a professional or experienced amateur--to raise interest. Follow the performance with an arts and crafts workshop to help children build their own trick props. Follow-up the workshop with some practice sessions for learning to perform tricks. The climax of these efforts could be an Amateur Magic Show by Reading Club members.

PROFESSIONAL ADVICE. Who knows more about magic and magic shows than a professional magician? The following interview with Ray Anderson should provide you with some good ideas about handling magic in the library. Ray began performing professionally at the age of fourteen and is currently appearing in Esther's Follies in Austin. During the last five years, Ray's magic shows and workshops have been an integral part of the Reading Club at the Victoria Public Library. He gives the following recommendations to libraries interested in sponsoring magic shows and workshops:

Q: What advice would you give children trying to learn magic?

RA: First and foremost: practice, practice, practice. Then, practice some more.

> Practice in front of a mirror. This will allow you to see how you will appear to the audience.
> Identify tricks you like. Do not force yourself to learn tricks that are not fun for you.
> Make your trick props from household materials. Avoid buying expensive props until you are certain you can master the trick.
> When performing before an audience, know exactly what you are going to do. Leave nothing to chance.
> Never reveal a trick. Telling how you did it spoils the magic and causes you to lose the entire illusion.
> Never repeat a trick during a performance.

Q: How should the library go about finding magic supplies to have on-hand during the summer?

RA: I do not think it necessary for libraries to collect expensive supplies for sophisticated tricks. There are a number of books that describe how to make your own trick materials. Why not have a workshop to teach children how to make their own?

Q: If a library keeps a box of magic supplies, what would you recommend?

RA: There are a few simple, inexpensive props you can buy. All of the following can be used in a variety of tricks:

- Sponge balls--four are needed for most tricks
- Plastic cups
- Paddle tricks
- Magic wands
- Top hats

Q: What kinds of magic tricks can librarians use in programs?

RA: Card tricks that follow a story pattern would be appropriate. This kind of trick involves using a fixed deck of cards to tell a story. Librarians interested in magic also might want a copy of Ron Van Der Meer's POP-UP BOOK OF MAGIC TRICKS (Viking, 1983). It provides, in book format, most of the props needed to perform fourteen magic tricks. The tricks are built into the book.

MAGIC SUPPLIES. Check the yellow pages of your phone book under "Magic Supplies" or "Novelties". At least two companies in Texas have extensive collections of magic supplies. Both companies can supply catalogs and price lists, and both accept telephone and/or mail orders.

Magicland
Midway Plaza, Suite 407
Dallas, Texas 75234
(214) 247-8737
Ask for their catalog "500 Tricks."

Scott Magic Company
1007 Kramer Lane
Austin, Texas 78758
(512) 837-4752
Call before going; they keep irregular hours.

The following companies may also be helpful in obtaining magic supplies. Most charge for their catalogs.

Abbott's Magic Co.
Colom, MI 49040
(616) 432-3235
(catalog #22, $5.00)

Guaranteed Magic
27 Bright Rd.
Hatboro, PA 19040
(215) 672-3344
(catalog, $2.00)

Hank Lee's Magic Factory
24 Lincoln St.
Boston, MA 02111

Tannen's Magic, Inc.
1540 Broadway
New York, NY 10036

MAGICIANS' ORGANIZATIONS. If performing magic is not your specialty, perhaps you can find a magician to perform. Most magicians, both amateur and professional, are easy to locate. Ask around. Check in the yellow pages of your phone book under "Magicians."

A member of the Texas Association of Magicians may live near you. The TAOM serves to promote magic, and members include professional and amateur magicians. To find the nearest magic assembly or ring, contact:

Stella Coward, Secretary
Texas Association of Magicians
P.O. Drawer K
Midlothian, Texas 76065

In addition to the TAOM, there are two national organizations for magicians. The Society of American Magicians (SAM) is the oldest magicians' organization in the world, while the International Brotherhood of Magicians is the largest. Although most Reading Club participants will not meet the age requirement (you have to be at least fourteen years old to be a junior member), information about these organizations may still be of interest:

International Brotherhood of Magicians
28 N. Main
P.O.Box 227
Kenton, Ohio 43326
10,500 members, both professional and amateur.
Membership costs $25.00 and includes a subscription to
LINKING RING.

Society of American Magicians
c/o Joyce C. Zachary
P.O. Box 368
Mango, FL 33550
5,900 members, both professional and amateur. Publishes MAGIC UNITY MIGHT (MUM) for members only.

Affiliated with SAM is Magical Youths International (MYI). It is a non-profit, fraternal organization whose goal is to bring together young magicians from around the globe. You must be at least nine years old to join. New members pay $10.00 and subsequent dues are $8.00 per year. Membership includes a subscription to the club magazine, TOP HAT.

Magical Youths International
61551 Bremen Hwy
Mishawaka, IN 46544
(219) 255-4747

MAGIC JOURNALS. The following magazines are aimed at the serious magician:

Tops
c/o Abbott's Magic Manufacturing Co.
Colon, MI 49040
Monthly, $15.00, includes the All-Trick September issue.

Genii
P.O. Box 36068
Los Angeles, CA 90036

Hocus Pokus
c/o The Magic Towne House
1026 3rd Ave
New York, NY 10021

FILM PROGRAMS

Film programs are relatively easy to administer. They require few people to present them and little preparation beyond selection, ordering, and setting up equipment. Programs can consist entirely of films or a film in combination with other media. For strictly a film program, briefly introduce each film and be prepared to discuss them afterward. If you use a film in conjunction with songs, music or guest speakers, it is usually best to save the film for last. Select films appropriate for your intended audience. Film programs for preschoolers should be kept short, 30 to 45 minutes at most.

SELECTION. Choose films that make the best use of the medium. Films should be visually stimulating and action-oriented. The sound should be clear and understandable. Music should complement the visuals, not detract from them. Films should meet the same selection standards as books. A film should be judged in terms of its authenticity and originality, use of language, plot, respect for the child's intelligence, and appropriateness for its intended audience.

Suggestions for successful film programs:

- The program should begin on time.
- The projectionist should be experienced and trained to deal with minor emergencies - broken film, burned out lamps, etc. Have spare bulbs and a splicing machine on hand.
- The film and equipment should be set up and tested before the program. Thread and cue the leader to the beginning of the film.
- Test the sound.
- Projector and speaker cords should be secured so that your audience will not trip over them.
- Chairs should be arranged so that the film can be seen clearly by the entire audience. Leave an aisle to eliminate obstacles that would block the film's projection on the screen.
- Light switches should be readily accessible or under the control of an assistant.

FILM SOURCES. Most Major Resource Centers (MRC's) in Texas have films that can be borrowed by MEMBER libraries. If your library is a System member, your MRC Media Collection will be the first source to check. Identify relevant films in your System's Media Catalog. Become familiar with booking procedures. Keep a list of alternate choices in the event that your first choice is not available. An MRC film collection serves many libraries. It would be unrealistic to expect to get every film you want, when you want it. Be realistic. Be flexible. Book early.

Buying or renting films is an expensive proposition, but a viable alternative, when quality children's films are not available from other sources. In addition to the 16mm format, films are available on videotape and videodisc. Videotapes and videodiscs are comparatively inexpensive to purchase. However, film distributors require libraries to buy a film's "theatrical rights" to show it legally in the library - regardless of whether or not an admission price is charged. In addition, films in either of these formats require their own special machines. If you buy a film and its theatrical rights, videodisc and videotape formats offer no significant savings over the 16mm format.

FILM DISTRIBUTORS. The following companies sell or rent films. Since film distribution rights change frequently, check distributors' catalogs for availablity and cost. Catalogs are usually free on request. A more extensive directory of film companies and distributors can be found in Goldstein and Zornow's MOVIES FOR KIDS (Frederick Ungar, 1980). Your MRC's Media Librarian regularly deals with film distributors and should be a good source for information and advice.

Clem Williams Films
2170 Portmouth
Houston, Tx 77098
(800) 231-6257
(713) 529-3906

Films Incorporated
733 Green Bay Rd.
Wilmette, Il 60091
(800) 323-4222

Macmillan Films/Audio Brandon
2512 Program Dr.
Dallas, Tx 75220
(800) 527-3054
(214) 357-6494

MGM/United Artists
1350 Avenue of the Americas
New York, NY 10019
(800) 223-0933

SELECTION TOOLS. The following books will aid in the selection of quality children's films. Each of these sources lists the age group for which the films are intended:

FILMS KIDS LIKE: A CATALOG OF SHORT FILMS FOR CHILDREN. Compiled and edited by Susan Rice. ALA, 1973. Supplemented by MORE FILMS KIDS LIKE (ALA, 1977).

Goldstein, Ruth M. and Edith Zornow. MOVIES FOR KIDS: A GUIDE FOR PARENTS AND TEACHERS ON THE ENTERTAINMENT FILM FOR CHILDREN. Rev. ed. Frederick Unger, 1980.

Rohrlick, Paula. EXPLORING THE ARTS: FILMS AND VIDEO PROGRAMS FOR YOUNG VIEWERS. Bowker, 1982.

Another handy source for quick and entertaining reviews of feature-length films is:

MOVIES ON TV 1984-1985. Edited by Steven H. Scheuer. Bantam, 1983.

FILM SUGGESTIONS. The following films are recommended for a rental film series. They all have received highly favorable reviews and will appeal to a wide range in ages. All of the films are under two hours in length, and none of them will cost more than $100 to rent.

EMPEROR'S NIGHTINGALE. Czechoslovakia. 1951. 60 min. color.
Based on the story by Hans Christian Andersen--the legend of the emperor who sought the answer to the question, "what is happiness?"--the film is part live action but mostly animation.

THE GLASS SLIPPER. MGM. 1955. 94 min. color.
A pleasant musical version of the fairy tale, Cinderella.

ICHABOD AND MR. TOAD. RKO. 1949. 68 min. color.
In its two sequences, Kenneth Grahame's "The Wind in the Willows" and Washington Irving's "Legend of Sleepy Hollow," this animated feature is one of the best films ever produced by the Disney Studio.

ISLAND OF THE BLUE DOLPHINS. Universal. 1964. 101 min. color.
A simple yet appealing story of a young girl's adventure.

LASSIE COME HOME. MGM. 1943. 90 min. color.
Story of a dog's long trek to return to its master.

MAGIC PONY (MAGIC HORSE). USSR. 57 min. color animation.
An animated story of a small boy, his tiny humpbacked horse, and its magical powers.

THE POINT. ABC-TV. 1970. 75 min. color animation.
An animated musical fantasy about the adventures of Oblio, a round-headed boy who lives in a kingdom where everyone has a pointed head.

RAGGEDY ANN AND ANDY. Fox. 1977. 84 min. color.
An animated story about the efforts of Raggedy Ann and Andy to rescue a French doll, Babette, who has been kidnapped by pirates.

STONE FLOWER. USSR. 1946. 85 min. color.
The story of a young stone carver who dreams of creating a perfect flower in stone.

THIEF OF BAGHDAD. United Artists. 1940. 109 min. color.
This classic fantasy from the ARABIAN NIGHTS was produced by Alexander Korda and won three Academy Awards.

PUPPETRY.

Puppetry is a traditional library activity and can be an effective element of your Reading Club. Sophisticated puppets or theaters are not essential ingredients for successful presentations. Children, especially preschoolers, will readily suspend disbelief when presented with puppets. In addition to puppet shows, puppets can be used informally to introduce story hours, film shows, and guest speakers; to lead tours; and to help present stories and fingergames.

RESOURCE MATERIALS. The following bibliography is divided into two sections: materials that teach how to make and use puppets, and sources for puppet plays. These suggested books are only a few of many quality materials on the subject.

How to make and use puppets:

Champlin, Connie. PUPPETRY AND CREATIVE DRAMATICS IN STORYTELLING. Illus. by Nancy Renfro. Nancy Renfro Studios, 1980.

Sourcebook of ideas and suggestions for involving childen in puppetry and creative dramatics.

Jagendorf, Mortiz. PUPPETS FOR BEGINNERS. Illus. by Jean Mitchener. Plays, 1952.

Instructions for making a variety of puppets and puppet theaters.

Renfro, Nancy and Beverly Armstrong. MAKE AMAZING PUPPETS. Learn-Works, 1980.

Booklet describing how to make simple puppets from throwaways and paper products.

Roth, Charlene Davis. ART OF MAKING PUPPETS AND MARIONETTES. Chilton, 1975.

Shows how to create finger puppets, hand puppets, marionettes, and ventriloquist dolls. Includes a variety of scripts, as well as instructions for making scenery and stages.

Sources for Puppet Plays:

Alexander, Sue. WHATEVER HAPPENED TO UNCLE ALBERT? AND OTHER PUZZLING PLAYS. Illus. by Tom Huffman. Houghton Mifflin, 1980.

Four one-act mystery plays suitable for creative dramatics or puppetry.

Carlson, Bernice Wells. FUNNY-BONE DRAMATICS. Illus. by Charles Fix. Abingdon, 1974.

Skits, plays, riddles, puppet jokes--all designed to make you laugh.

Mahlmann, Lewis and David Cadwalader Jones. PUPPET PLAYS FOR YOUNG PLAYERS. Plays, 1974.

Twelve royalty-free plays for handpuppets, rod puppets, or marionettes. "Magic Shoes" and "Magic Mushrooms" are relevant to this year's theme.

Merten, George. PLAYS FOR PUPPET PERFORMANCE. Plays, 1979.

Ten plays available royalty-free for amateur production. "The Magic Book" and "A Head for Peppino" relate to the Magical Mysteries theme.

PLAYS: THE DRAMA MAGAZINE FOR YOUNG PEOPLE. 1941. Monthly, October-May, Plays, Inc. 8 Arlington St., Boston, MA 02116

Occasionally includes puppet plays and skits. Subscribers may produce any of the plays contained in any issue, royalty-free.

Ross, Laura. PUPPET SHOWS USING POEMS AND STORIES. Lothrop, 1970.

Poems, fables, nursery rhymes and stories suitable for simple puppet plays. Production notes are included for each.

PUPPET PLAY. Here is a simple puppet play that can be made as simply or as elaborately as you like. The depiction of the characters as specific animals is only a suggestion. Any puppet will do.

CASE OF THE MISSING COOKIES

CHARACTERS

Watson - a dog
Monroe - a lamb
Rose - a skunk
Bosco - a bear
Sherlock Crumbs, Cookie Detective - dressed like Sherlock Holmes, including pipe, hat and magnifying glass.

PROPS

cookie jar
bed
feather duster
pocket watch and chain

SETTING: The background is divided into two areas, a kitchen and a bedroom. There is a cookie jar in the right foreground and a bed in the extreme left foreground.

AT RISE: Watson enters, humming an indistinguishable song, and goes directly to the cookie jar. He removes the lid and reaches inside to get a cookie. He comes up empty-handed.

WATSON: Hey! What happened to the cookies? (He picks up the cookie jar and looks inside and underneath it. Then, he frantically searches the kitchen for the cookies. Finally he gives up.)

WATSON: My cookies are missing. I baked them last night and put them in the cookie jar just before going to bed. Now they're gone. Who could have taken them? Who would steal my cookies? (He raises his voice.) Where are my cookies?

(ENTER Monroe, Rose and Bosco.)

MONROE, ROSE AND BOSCO (in unison): Did you say "cookies"?

WATSON: Cookie thieves! I'll bet one of you stole my cookies.

(They reply in unison): We're your friends, Watson. We wouldn't steal your cookies.

WATSON: We'll see about that! (He interrogates the three, one by one.) Monroe, where were you last night after the lights went out?

MONROE: In the dark?

WATSON: No, no. I mean...were you anywhere near the cookie jar after I went to bed last night?

MONROE: I spent the entire evening knitting a sweater for my sweet friend, Mary. (He holds up sweater as proof.) I wouldn't want your cookies, anyway. They are really baaaad!

WATSON: How about you, Rose. Did you take my cookies? Tell the truth!

ROSE: No, Watson. I didn't take your cookies. And to be truthful, your cookies stink. I much prefer to snack on fresh fruit.

WATSON: OK. That only leaves you, Bosco. Confess! You stole the cookies from my cookie jar.

BOSCO: No, Watson. Your cookies are unbearable. I like honey jars, not cookie jars. Besides, I spent last evening with my good friend, Goldilocks.

WATSON: Then, who stole my cookies? How will I ever get them back?

MONROE: This looks like a case for...

MONROE, ROSE, WATSON (in unison): Sherlock Crumbs!

WATSON: Who is Sherlock Crumbs?

MONROE: He's only the best cookie detective in Texas.

ROSE: You remember the Great Cookie Train Robbery? (Watson nods his head.)

BOSCO: Sherlock Crumbs solved the case.

MONROE: You remember the Brink's Cookie Heist? (Watson again nods his head.)

BOSCO: Sherlock Crumbs solved that case, too.

WATSON: OK, OK. How do I find this great cookie detective?

ROSE: Don't worry, Sherlock Crumbs always appears at the scene of a cookie crime.

WATSON: He does? (Scratches his head, confused.)

BOSCO: Yes, all you have to do is call out the word "cookie".

WATSON: OK, I'll try it. Cookie. (He says the word in a normal tone of voice. Silence. They look around, expecting Sherlock to appear. He doesn't.)

MONROE: Maybe you should say it louder.

WATSON: Cookie! (Loudly. Again they wait. No Sherlock.)

ROSE: Maybe we should help you.

IN UNISON: COOKIE! (With this last loud cookie call, Monroe, Rose and Bosco EXIT, looking for Sherlock Crumbs. ENTER Sherlock Crumbs.)

SHERLOCK: Did you say "cookie"?

WATSON: Yes! Someone has stolen my freshly baked cookies, and I want them back.

SHERLOCK: Kindly direct me to the scene of the crime. (Watson points to the cookie jar. Sherlock searches the area, peering through his magnifying glass.)

WATSON: What are you doing?

SHERLOCK: I am looking for clues.

WATSON: But I'm not missing any clues, I'm missing cookies.

SHERLOCK: I am looking for evidence that will tell us who stole the cookies. (Sherlock resumes searching, peering through his magnifying glass. His searching takes him from cookie jar to bed. He stares at the bed.)

SHERLOCK: And what do we have here?

WATSON: (Defensively) That's my bed.

SHERLOCK: Ah! Very interesting. (He pulls out a feather duster and begins dusting bed and kitchen. Watson watches in amazement.)

WATSON: Now what are you doing?

SHERLOCK: Dusting for fingerprints, of course. (Watson sighs loudly and mumbles to himself. Sherlock dusts the entire stage.)

SHERLOCK: After searching the scene of the crime, I have found no sign of stolen cookies. Are you certain the cookies were stolen. (Emphasize the word "stolen".)

WATSON: Yes, of course. I baked them last night just before going to bed. When I woke up this morning, they were gone.

SHERLOCK: Then the cookies had to have been taken some time in the night after you went to bed.

WATSON: Yes, I guess so.

SHERLOCK: Perhaps, if we hypnotize you, you may remember something that will help solve this case.

WATSON: I'll do anything to get my cookies back. (Sherlock pulls out a pocket watch on a chain. He uses the watch and chain as a slowly swinging pendulum.)

SHERLOCK: Please sit down. (Watson sits on the bed.) Watch the watch. Watch the Watch. You are getting sleepy. Sleepy. Your eyes are getting heavy. Heavy. (Watson starts to look sleepy. He has a difficult time keeping his head up.) When I count to three, you will relive everything you did after baking the cookies last night. 1...2...3...(Watson falls asleep.)

SHERLOCK: Very good. (To audience.) He is now hypnotized. Watson, I want you to show me what you did after going to bed last night. (Watson snores loudly.)

SHERLOCK: Well, that is not much to go on. (Watson begins to talk in his sleep. He mumbles at first, but gradually his words become clear.)

WATSON: Cookie...Cookie...Cookie...(He raises his arms straight out from his body and begins to walk in his sleep.)
Cookie...Cookie...Cookie...(He walks to the cookie jar, removes the lid, and reaches inside. He pulls out imaginary cookies and begins eating.)

SHERLOCK: Just as I suspected. I will have to wake him up and tell him. (He turns to Watson.) When I count to three, you will wake up and remember everything you have just done. (Watson is still merrily eating cookies.) 1...2...3...(Watson wakes up, looks disoriented, then astonished.)

WATSON: What? Me?

SHERLOCK: As you now know, you are the cookie thief. You ate the cookies while walking in your sleep.

WATSON: But, how did you know it was me?

SHERLOCK: Elementary, my dear Watson. Your bed was full of cookie crumbs. Hypnotizing you provided the proof.

WATSON: I'm so embarrassed. How will I ever face my friends?

SHERLOCK: That's just the way the cookie crumbles. (ENTER Monroe, Rose, Bosco.)

MONROE, ROSE, BOSCO (in unison): Did you say "cookie"?

(CURTAIN)

CLIP ART, GAMES AND PUZZLES

REPRODUCIBLE ART

The artwork contained in this handbook is designed for immediate use. The clip art can be photocopied easily for use on handouts, calendars and other promotional materials. Remove the staples from this handbook, pull out the desired artwork, and head for the photocopier. Clip art should be torn rather than cut since a jagged tear will reduce shadows and lines when reproduced. If you have multiple copies of this handbook, devote one to art use. Cut it, tear it and use it. If a picture you would like to use is too large for your purposes, take it to your favorite print shop for reduction.

MAGICAL MYSTERIES BUTTON

Buttons are eye-catching, effective promotional materials, and are very popular with children. The clip art contains a sample button pattern designed for button-making machines that use 2 1/2 inch button inserts. Should you decide to put additional artwork on the pattern, such as the name of your library, do not place anything within 1/4 inch of the circle since this portion will be tucked underneath the button when it is made. In preparing your button pattern for printing, arrange six copies of the pattern on one sheet of paper. For best reproduction, artwork should be rendered in black ink. Print the pattern on 90 lb. or 110 lb. index stock.

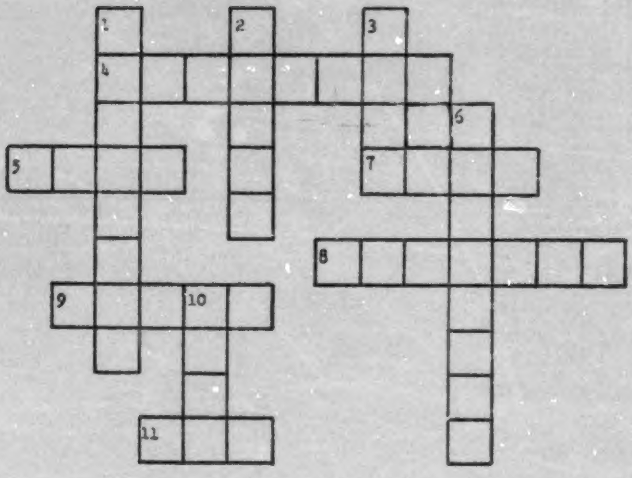
Button-making machines, components and patterns can be purchased from:

Instant Buttons Machine MFG. Co.
P.O. Box 3896
Woodbridge, CT 06525
(203) 397-0702

GAMES AND PUZZLES

A variety of games and puzzles is included below and is ready for immediate use. Two handouts, "Stolen Car," page 47, and "Secret Meeting," page 49, are adapted from Doug Anderson's EYE SPY (Sterling, 1980). The "Riddle Word Puzzle," page 43, is a crossword puzzle that asks readers to solve riddles, while the "Bluebonnet Crossword Puzzle," page 44, is taken from the titles of the 1983/1984 Texas Bluebonnet Award books. The "Mystery Book Message," page 45, based on Ruth Harshaw's IN WHAT BOOK (Macmillan, 1970), is a puzzle for older children that will require some knowledge of mystery books and the ability to use the card catalog. The "Mother Goose Mystery Match-Up," page 46, is designed for beginning readers.

RIDDLE WORD PUZZLE



DOWN

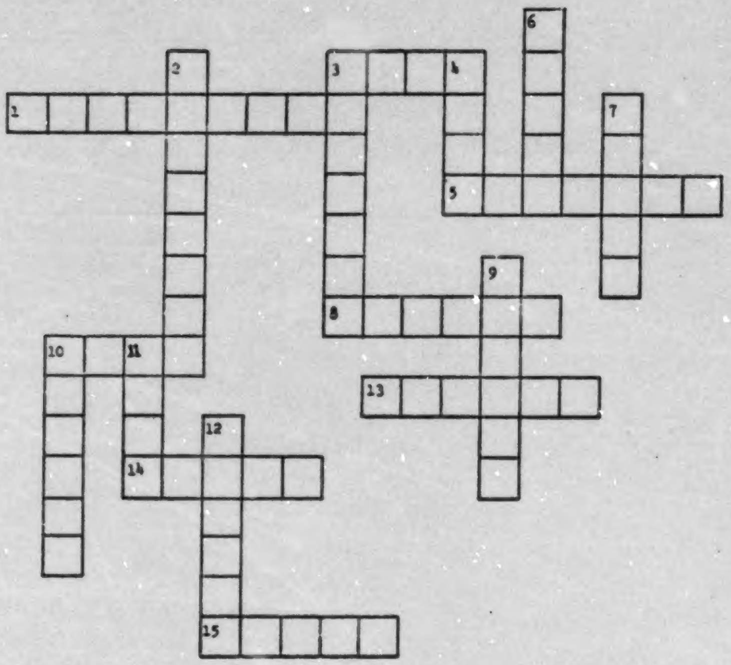
1. What will go up a chimney closed but will not come down a chimney open?
2. They have tongues, but they do not talk. You tie them up when they go for a walk.
3. You throw away the outside and cook the inside. Then you eat the outside and throw away the inside. What is it?
6. What asks no questions but requires many answers?
10. What has a head and tail but no body?

ACROSS

4. What kind of room has no floor, no walls or door?
5. If you feed it, it will live. If you water it, it will die. What is it?
7. Name a four letter word that can be read upside down when printed in capital letters.
8. What has more stories than the Sears Tower in Chicago?
9. Its hands are always on its face. When it goes, it stays in one place. What is it?
11. I am the last line on the last page of a book. Who am I?

BLUEBONNET CROSSWORD PUZZLE

Fill in with the Titles of 1983/84 Bluebonnet books.



ACROSS

1. --------- Gang.
3. Pearson; a Harbor ---- Pup.
5. -------'s Fair in Fifth Grade.
8. The Girl with the ------ Eyes.
10. McGoogan Moves the Mighty ----.
13. ------ Quimby, Age 8.
14. ----- Henry Berg.
15. -----: The Great American Sport.

DOWN

2. Book by Lloyd Alexander
3. ------- Julian Tells.
4. A ---- To Guard Us.
6. Angie's ----- Case.
7. Give Us a Great Big ----- Rosy Cole.
9. The Amazing ------ of Harvey Bean.
10. Here Come The ------.
11. Do Bananas ---- Gum?
12. ------ of the Wolf.

MYSTERY BOOK MESSAGE

Read the numbered clues which follow and fill in the blanks with the correct words. Then, use the underlined letters from the correct words to describe what your summer of reading fun contains.

1. In the book ----=- ---------= by Joan Phipson, a young boy becomes trapped in a mining tunnel cave-in.

2. Mafutu made a knife, axe and other tools from whale ribs in the book ---- -- =------ by Armstrong Sperry.

3. -=-- is the name of a cat who discusses clues to a crime in the book FREDDY THE DETECTIVE by Walter R. Brooks.

4. Edgar =-=-- wrote the book SEVEN-DAY MAGIC in which five children wish on a book and then have adventures.

5. A story about a young boy who is asked to be the judge in a case concerning a jar of olives and a thousand pieces of gold can be found in the book ===---- NIGHTS.

6. In THE PRINCESS AND THE GOBLIN by George Macdonald, Princess ----= had a ring which glowed like a fiery rose.

7. An island on which the trees and boulders move is the setting in =-=-------- -= --- by Tove Jansson.

8. C.S. ---== is the author of THE LION, THE WITCH AND THE WARDROBE in which children who were playing hide-and-seek in a wardrobe suddenly found themselves in a snow-filled wood with a witch.

9. A little old woman said to a little girl, "You are welcome to the land of the --------=," in THE WIZARD OF OZ by L. Frank Baum.

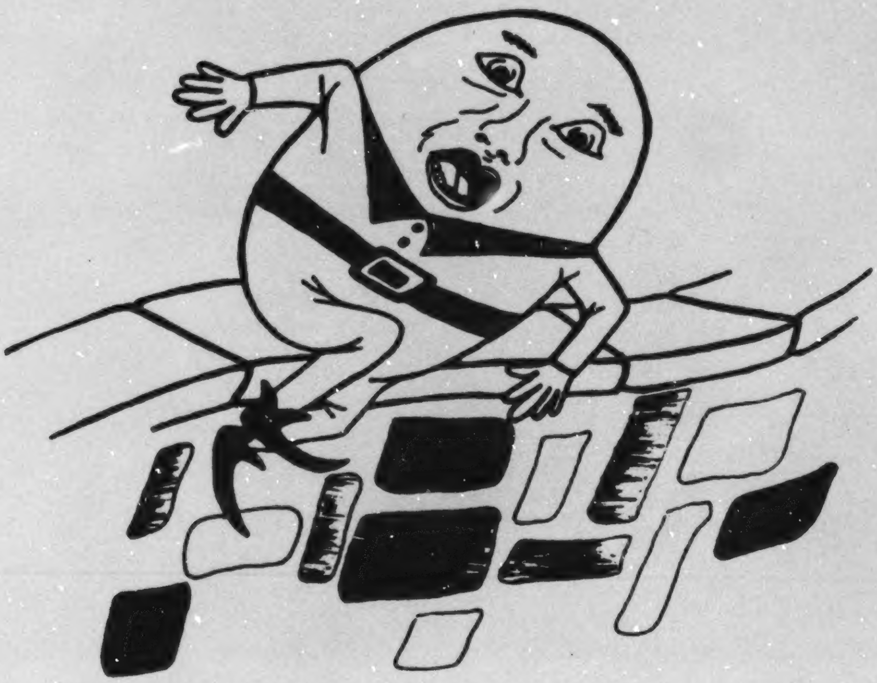
USE THE UNDERLINED LETTERS TO UNSCRAMBLE THIS MYSTERY MESSAGE:

------- ---------

MOTHER GOOSE MYSTERY MATCH-UP

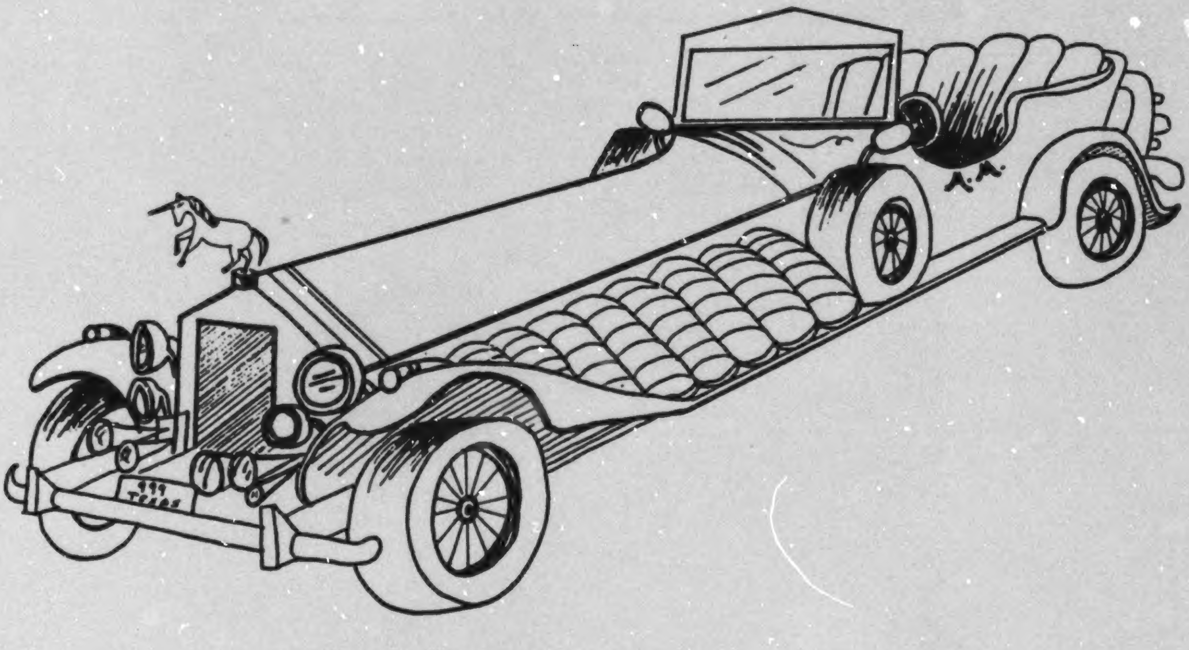
Match the name in column A with the correct item in column B.

COLUMN A	COLUMN B
1. Little Boy Blue	A. wall
2. Mouse	B. spider
3. Old Mother Hubbard	C. hill
4. Cow	D. cupboard
5. Jack and Jill	E. horn
6. Humpty Dumpty	F. moon
7. Little Miss Muffet	G. clock



STOLEN CAR

This car was stolen and used in a crime. Can you describe the car to the police? Study the car for one minute, then look on the back of this sheet.



How observant are you? Answer the following questions WITHOUT taking another look at the car.

1. What is the license number?

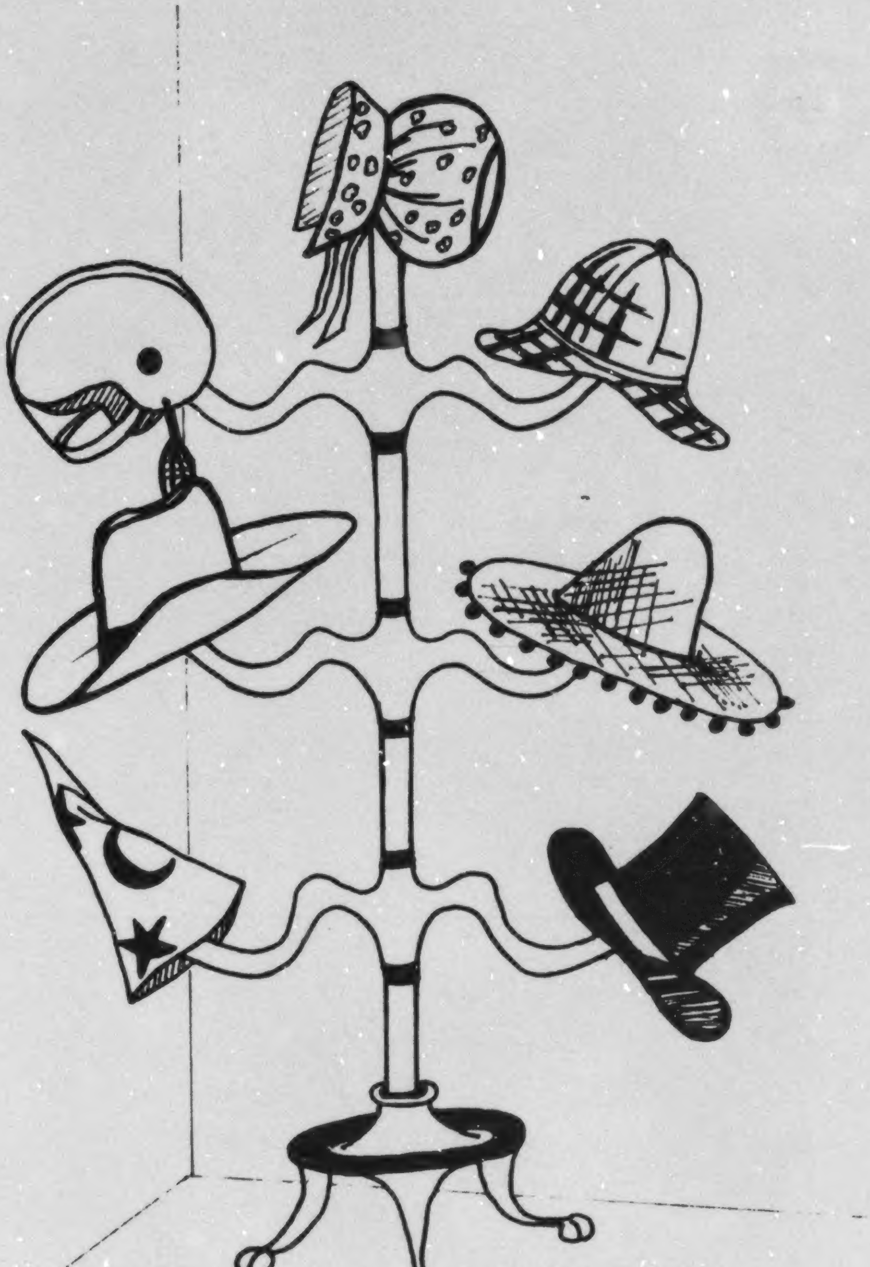
2. What is the hood ornament?

3. What letters are written on the driver's door?

4. Does the car have a spare tire?

SECRET MEETING

A meeting is taking place behind locked doors. Can you tell who is in the meeting from the hats on this hat tree?



Here are the answers to these puzzles:

RIDDLE WORD PUZZLE.

DOWN

1. Umbrella
2. Shoes
3. Corn
6. Doorbell
10. Coin

ACROSS

4. Mushroom
5. Fire
7. NOON
8. Library
9. Clock
11. End

BLUEBONNET CROSSWORD PUZZLE.

ACROSS

1. Roquefort
3. Seal
5. Nothing
8. Silver
10. Rock
13. Ramona
14. Weird
15. Rodeo

DOWN

2. Westmark
3. Stories
4. Lion
6. First
7. Smile
9. Memory
10. Robots
11. Chew
12. Winter

MYSTERY BOOK MESSAGE

1. FAMILY CONSPIRACY
2. CALL IT COURAGE
3. Jinx
4. Eager
5. ARABIAN
6. Irene
7. MOOMINPAPPA AT SEA
8. Lewis
9. Munchkins

The Mystery Message is "Magical Mysteries."

MOTHER GOOSE MYSTERY MATCH-UP

1. E 2. G 3. D 4. F 5. C 6. A 7. B

SECRET MEETING (clockwise from top)

Frontier woman
Detective
Mexican hat dancer
Magician
Wizard
Cowboy
Football player

MYSTERY WRITING (from reading log).

1=A 2=B 3=C 4=D 6=E
7=F 8=G 9=H 10=I 12=J
13=K 14=L 15=M 16=N 18=O
19=P 20=Q 21=R 22=S 24=T
25=U 26=V 27=W 28=X 30=Y
31=Z

T-SHIRT TRANSFERS

Two T-shirt transfer patterns are included in the Appendix. They can be reproduced on regular paper for use in arts and crafts programs. Have children color the patterns with fabric crayons (available from sewing and craft stores). Use a hot, dry iron (cotton setting) to transfer the pattern to a T-shirt or other fabric. For best results, use any 100 percent synthetic fabric or a blend with not less than 50 percent synthetic fiber.

BULLETIN BOARD IDEAS

Interactive bulletin boards and displays help maintain reader interest. Allowing a child to add something to a display each time he reads a book will provide an effective reading incentive. The following two sources include a variety of ideas for bulletin boards and other displays:

Coplan, Kate. POSTER IDEAS AND BULLETIN BOARD TECHNIQUES FOR LIBRARIES AND SCHOOLS. Illus. by Constance Rosenthal. 2d ed. Oceana Pubs., 1981.

Jay, M. Ellen. INVOLVEMENT BULLETIN BOARDS AND OTHER MOTIVATIONAL READING ACTIVITIES. Gaylord, 1976.

BIBLIOGRAPHY

FICTION

Adler, C.S. THE EVIDENCE THAT WASN'T THERE. (gr. 5-9). Clarion, 1982. Kim saves a favorite teacher from being duped by a con artist.

Adler, David A. CAM JANSEN AND THE MYSTERY OF THE STOLEN DIAMONDS. (gr. 2-4). Viking, 1980. Cam is captured by diamond thieves. Also use: CAM JANSEN AND THE MYSTERY OF THE BABE RUTH BASEBALL. (gr. 2-4). Viking, 1982.

--------. MY DOG AND THE KEY MYSTERY. (gr. 1-3). Illus. by Byron Barton. Watts, 1982. Jenny's dog helps her friend Susan find her lost house key.

Adrian, Mary. THE FIREBALL MYSTERY. (gr. 2-6). Illus. by Reisie Lonette. Hastings, 1977. Two youngsters uncover a UFO hoax. Also use: MYSTERY OF THE DINOSAUR GRAVEYARD. (gr. 4-7). Hastings, 1982.

Aiken, Joan. THE SHADOW GUESTS. (gr. 5-8). Delacorte, 1980. Ghosts from the past help Cosmo untangle an ancient family curse.

--------. THE WOLVES OF WILLOUGHBY CHASE. (gr. 4-6). Illus. by Pat Marriott. Doubleday, 1963. Two little girls match wits with their wicked governess and the wolves who roam about an English country manor.

Allen, Linda. LIONEL AND THE SPY NEXT DOOR. (gr. 4-6). Illus. by Margot Apple. Morrow, 1980. Lionel is convinced that his new neighbor is a spy.

Anckarsvard, Karin. THE MYSTERIOUS SCHOOLMASTER. (gr. 4-6). Illus. by Paul Galdone. Harcourt, 1959. A mystery about spies in a Swedish coastal town.

Anderson, Mary. MATILDA'S MASTERPIECE. (gr. 5-7). Atheneum, 1977. Mattie tries to find a famous painting that has been stolen from the art museum.

ARABIAN NIGHTS. (gr. 4-9). Illus. by Earle Goodenow. Putnam. Classic tales of wonder and magnificence.

Arden, William. ALFRED HITCHCOCK AND THE THREE INVESTIGATORS IN THE SECRET OF SHARK REEF. (gr. 4-8). Random, 1979. An exciting mystery involving offshore oil drilling, sharks, and a hurricane.

Asimov, Isaac. THE KEY WORDS AND OTHER MYSTERIES. (gr. 4-6). Illus. by Rod Burke. Avon (paper), 1978. Five short stories about an ingenious young detective.

Austin, R.G. THE CASTLE OF NO RETURN. (gr. 3 up). Illus. by Mike Eagle. Archway (paper), 1982. The first of the WHICH WAY BOOKS adventure series where the reader is the story's protagonist.

Avi. WHO STOLE THE WIZARD OF OZ. (gr. 4-6). Knopf, 1981. Becky and her twin brother must prove they didn't steal a rare children's book.

Babbitt, Natalie. GOODY HALL. (gr. 4-6). FS&G, 1971. A gothic mystery centering around the home of the Goody family.

Baum, L. Frank. WIZARD OF OZ. (gr. 4-6). Putnam, 1956. The classic adventure of Dorothy beyond the rainbow.

Bellairs, John. THE MUMMY, THE WILL, AND THE CRYPT. (gr. 6-8). Dial, 1983. Searching for a millionaire's hidden will leads Johnny Dixon to a confrontation with an evil force called the Guardian.

--------. THE TREASURE OF ALPHEUS WINTERBORN. (gr. 5-7). Illus. by Judith Gwyn Brown. Harcourt, 1978. A boy seeks buried treasure.

Benary-Isbert, Margot. BLUE MYSTERY. (gr. 4-6). Illus. by Enrico Arno. Harcourt, 1957. A mystery about the theft of a newly developed flower.

Benchly, Nathaniel. STRANGE DISAPPEARANCE OF ARTHUR CLUCK. (gr. k-3). Illus. by Arnold Lobel. Har-Row, 1967.

Berenstain, Stan. BERENSTAIN BEARS AND THE MISSING DINOSAUR BONE. (gr. ps-3). Illus. by Janice Berenstain. Beginner Books, 1980. The three bear detectives search for a dinosaur bone that is missing from the Bear Museum.

Bodelson, Anders. OPERATION COBRA. (gr. 5-7). Trans. by Joan Tate. Lodestar, 1979. Three classmates try to foil a terrorist's plot.

Bond, Ann Sharpless. SATURDAYS IN THE CITY. (gr. 3-6). Illus. by Leonard Shortall. HM, 1979. Two boys have adventures in the big city.

Bonham, Frank. MYSTERY OF THE FAT CAT. (gr. 5-7). Illus. by Alvin Smith. Dutton, 1968. Members of the Oak Street Boys Club set out to prove foul play in the death of a cat.

Bonsall, Crosby. CASE OF THE DOUBLE CROSS. (gr. k-3). Har-Row, 1980. Marigold concocts a mystery that gets her and her friends into the boys' private eye club.

--------. CASE OF THE HUNGRY STRANGER. (gr. k-3). Har-Row (paper), 1980. Wizard and friends solve the mystery of the missing blueberry pie.

Boyd, Selma. FOOTPRINTS IN THE REFRIGERATOR. (gr. k-3). Illus. by Carol Nicklaus. Watts, 1982. When mysterious footprints appear in the refrigerator, it is difficult to pinpoint the perpetrator.

Branscum, Robbie. THREE BUCKETS OF DAYLIGHT. (gr. 3-4). Lothrop, 1978. When he steals some apples, Jackie is cursed by a witch.

Brenner, Barbara. MYSTERY OF THE DISAPPEARING DOGS. (gr. 4-6). Knopf, 1982. The Garcia twins set out to find their dog who was stolen by dognappers.

Brittain, Bill. THE WISH GIVER: THREE TALES OF COVEN TREE. (gr. 5 up). Illus. by Andrew Glass. Har-Row, 1983.

Brooks, Walter Rollin. FREDDY THE DETECTIVE. (gr. 3-4). Knopf, 1932. Freddy the pig does some detective work to solve the mystery of the missing toy train.

Brow, Thea J. THE SECRET CROSS OF LORRAINE. (gr. 5-8). Houghton, 1981. Twyla tries to find the elusive owner of a lost Cross of Lorraine.

Brunhoff, Laurent de. BABAR'S MYSTERY. (gr. ps-3). Beginner Books, 1978. Babar helps solve a mystery.

Budbill, David. SNOWSHOE TREK TO OTTER RIVER. (gr. 5-9). Dial, 1976. Three stories of two boys camping in the wilderness.

Bulla, Clyde Robert. DOWN THE MISSISSIPPI. (gr. 4-6). Illus. by Peter Burchard. Har-Row, 1954. The escapades of a young boy on the Mississippi River.

Bunting, Eve. THE GHOST OF SUMMER. (gr. 5 up). Warne, 1977. Kevin tries to find the booty of a hanged highwayman.

Burnham, Sophy. THE DOGWALKER. (gr. 5-9). Warne, 1979. Two friends must find a dog with a bomb attached to her collar.

Cameron, Eleanor. THE TERRIBLE CHURNADRYNE. (gr. 4-6). Illus. by Beth Krush and Joe Krush. Little, 1959. Two children think that a shape in the fog is a prehistoric monster.

Campbell, Hope. MYSTERY AT FIRE ISLAND. (gr. 5-7). Four Winds, 1978. Some missing sketches, a phony scuba-diving tank, and a strange-acting lady involve Darcy and her brother in an exciting but dangerous situation.

Carey, M.V. ALFRED HITCHCOCK AND THE THREE INVESTIGATORS IN THE MYSTERY OF THE MAGIC CIRCLE. (gr. 4-7). Random, 1978.

Carle, Eric. SECRET BIRTHDAY MESSAGE. (gr. ps-3). Har-Row, 1972. A boy has to decode a secret message in order to find his birthday present.

Cassedy, Sylvia. BEHIND THE ATTIC WALL. (gr. 5-7). Crowell, 1983. Maggie learns to care and to return love from two mysterious dolls who live behind the attic wall.

Cavanna, Betty. STAMP TWICE FOR MURDER. (gr. 6-9). Morrow, 1981. Tony and Jan suspect that a murder some years ago is linked to recent break-ins and other mysterious happenings.

Chambers, John. SHOWDOWN AT APPLE HILL. (gr. 5-7). Atheneum, 1982. The Martin children are drawn into a theft and murder mystery.

Christian, Mary Blount. GREEN THUMB THIEF. (gr. ps-3). Illus. by Don Madden. A. Whitman, 1982. Deke and Snitch, the Undercover Kids, track down a plant thief with the help of a tiny dog and some far-fetched disguises.

--------. TWO-TON SECRET. (gr. ps-3). Illus. by Don Madden. A. Whitman, 1981. Deke and Snitch track down a bulldozer that is missing from a local construction site.

Christopher, Matt. STRANDED. (gr.4-6). Illus. by Gail Owens. Little, 1974. A boy and his dog are shipwrecked on a small island.

Clapp, Patricia. JANE-EMILY. (gr. 5 up). Lothrop, 1969. While spending the summer in an old house, a young woman and her niece become aware of the presence of a spirit that seems determined to harm them.

Cleaver, Vera, and Cleaver, Bill. A LITTLE DESTINY. (gr. 5 up). Lothrop, 1979. A girl tries to avenge her father's death.

Clifford, Eth. THE CURSE OF THE MOONRAKER: A TALE OF SURVIVAL. (gr. 5-8). HM, 1977. The story of the shipwreck of the MOONRAKER.

--------. THE DASTARDLY MURDER OF DIRTY PETE. (gr. 3-5). HM, 1981. While traveling to the west coast, two sisters and their father get lost and wind up in a ghost town.

--------. HELP! I'M A PRISONER IN THE LIBRARY. (gr. 2-5). Illus. by George Hughes. HM, 1979. Two children are locked in a library after it closes.

Clifford, Sandy. THE ROQUEFORT GANG. (gr. 2-4). HM, 1981. The gang helps Nicole to rescue her nephews from treacherous Wild-berry Lot.

Clymer, Eleanor. HORATIO SOLVES A MYSTERY. (gr. 1-3). Atheneum, 1980. Horatio the cat takes the blame for the disappearance of several household items until he catches the real culprit.

Coatsworth, Elizabeth. THE PRINCESS AND THE LION. (gr. 3-7). Illus. by Evaline Ness. Pantheon, 1963. A young princess tries to save her brother.

Coontz, Ott. MYSTERY MADNESS. (gr. 5-7). HM, 1982. A young boy's overactive imagination sets him on a path ending in some great detective work.

Cooper, Susan retel. THE SILVER COW: A WELSH TALE. (gr. k-4). Atheneum, 1983. A tale of greed, revenge and magic.

Corbett, Scott. CAPTAIN BUTCHER'S BODY. (gr. 4-6). Illus. by Geff Gerlach. Little, 1976. Two cousins are brought together by a story they read of piracy, buried treasure, and the ghost of Captain Butcher.

--------. THE GREAT MCGONIGGLE RIDES SHOTGUN. (gr. k-6). Illus. by Bill Ogden. Little, 1977. With the help of his friend, Ken, McGoniggle foils a robbery.

--------. THE RED ROOM RIDDLE. (gr. 4-6). Illus. by Geff Gerlach. Little, 1972. A scary story of two boys in a haunted house.

Corcoran, Barbara. THE LONG JOURNEY. (gr. 3-7). Illus. by Charles Robinson. Atheneum, 1978. Laurie rides alone across Montana to get help for her grandfather.

Coren, Alan. ARTHUR AND THE GREAT DETECTIVE. (gr. 3-5). Little, 1980. A shipboard caper involving Arthur and the great Sherlock Holmes.

Crayder, Dorothy. THE RIDDLES OF MERMAID HOUSE. (gr. 4-6). Atheneum, 1977. A young girl tries to discover why the community hates an elderly recluse.

Cresswell, Helen. THE BEACHCOMBERS. (gr. 5 up). Macmillan, 1972.
A suspenseful adventure about a family of beachcombers.

Curry, Jane. GHOST LANE. (gr. 6-8). Atheneum, 1979.
Richard and his father court danger as they try to solve a series of burglaries.

--------. THE ICE GHOSTS MYSTERY. (gr. 4-6).
Atheneum, 1972. The Bird family members set out to find their lost father.

Degens, T. THE GAME ON THATCHER ISLAND. (gr. 4-6).
Viking, 1977. Three youngsters narrowly escape injury at the hands of sadistic boys.

De Paola, Tomi. BIG ANTHONY AND THE MAGIC RING. (gr. ps-3).
Harcourt, 1979. Big Anthony comes to grief when he uses Strega Nona's magic ring.

--------. STREGA NONA. (gr. ps-3). Prentice-Hall, 1975.
When Strega Nona leaves him alone with her magic pasta pot, Big Anthony tries to show the townspeople how it works.

--------. STREGA NONA'S MAGIC LESSONS. (gr. ps-3). Harcourt,1982.
Big Anthony disguises himself as a girl in order to take magic lessons from Strega Nona.

Dicks, Terrance. THE BAKER STREET IRREGULARS IN THE CASE OF
THE MISSING MASTERPIECE. (gr. 4 up). Elsevier, 1979. One in a series of books about a mystery solving group of youngsters.

Dixon, Paige. SEARCH FOR CHARLIE. (gr. 5-7). Atheneum, 1976.
Jane helps search for her younger brother, missing in the Montana mountains.

Domanska, Janina. WHAT DO YOU SEE? (gr. k-2). Macmillan, 1974.
Several animals describe the world from their point of view, and the lark, flying above, sees that they are all partially correct. Also use: WHAT HAPPENS NEXT? (gr. k-3). Greenwillow, 1983.

Dubanevich, Arlene. PIGS IN HIDING. (gr. ps-k). Four Winds, 1983.
A romp with a group of pigs playing hide and seek.

Eager, Edward. MAGIC BY THE LAKE. (gr. 3-7). Harcourt, 1957.
Four children use a wish-granting turtle to have adventures.

--------. SEVEN-DAY MAGIC. (gr. 4-6). Illus. by N.M.
Bodecker. Harcourt, 1962. Four children use a wish-granting book to have adventures.

Ecke, Wolfgang. THE FACE AT THE WINDOW. (gr. 5-9). Illus. by Rolf Rettich. Prentice-Hall, 1979. Short, solve-it-yourself mysteries.

Elmore, Patricia. SUSANNAH AND THE BLUE HOUSE MYSTERY. (gr. 5-7). Dutton, 1980. After the death of a kindly old man, a girl and her friends try to find a treasure they think he has left to one of them.

Estes, Eleanor. THE LOST UMBRELLA OF KIM CHU. (gr. 3-4). Illus. by Jacqueline Ayer. Atheneum, 1978. Kim Chu searches for her father's special umbrella that she left in the library.

Fife, Dale. FOLLOW THAT GHOST! (gr. 1-4). Illus. by Joan Drescher. Dutton, 1979. Two amateur detectives try to locate the source of mysterious nocturnal tapping.

Firmin, Peter, BASIL BRUSH ON THE TRAIL. (gr. k-3). Prentice-Hall, 1980. When tennis star Nora Nett's trophies begin disappearing, Basil Brush and Harry the Mole turn into super sleuths.

Fleischman, Sid. THE BLOODHOUND GANG'S SECRET CODE BOOK. (gr. 3-7). Illus. by Bill Morrison. Random, 1983. One in a series of mysteries involving the Bloodhound Gang.

--------. MCBROOM'S ZOO. (gr. 3 up). Little, 1982. The McBrooms start a zoo of incredible creatures dropped from the sky by a passing tornado.

Flora, James. GRANDPA'S GHOST STORIES. (gr. 2-4). Atheneum, 1978. Three grisly ghost stories.

Fox, Paula. HOW MANY MILES TO BABYLON? (gr. 4-6). Illus. by Paul Giovanopoulos. Bradbury, 1980. Ten year old James Douglas is kidnapped by dog thieves and held captive in an abandoned Coney Island fun house.

Freeman, Don. THE CHALK BOX STORY. (gr. ps-2). Har-Row, 1976. An adventure story is created by pieces of chalk from a chalk box.

Freschet, Berniece. BERNARD OF SCOTLAND YARD. (gr. 2-3). Scribner, 1978. A mouse detective thwarts the mole gang's plan to heist the crown jewels.

Fuchshuber, Anegert. THE WISHING HAT. (gr. ps-3). Morrow, 1977. A man acquires a hat that grants his every wish.

Garfield, Leon. FOOTSTEPS. (gr. 6-8). Delacorte, 1980. Unsettling words from his father set William on a mission to 18th century London where danger awaits him.

Gathorne-Hardy, Jonathan. OPERATION PEEG. (gr. 4-6). Illus. by Glo Coalson. Har-Row, 1974. An adventure story about classmates trapped on a remote island.

Geisel, Theodor Seuss. THE FIVE HUNDRED HATS OF BARTHOLOMEW CUBBINS. (gr. ps-3). Vanguard, 1938. When the King orders him to take off his hat, Bartholomew discovers that it is no easy task.

George, Jean Craighead. RIVER RATS, INC. (gr. 4-7). Dutton, 1979. A run down the Colorado river turns into a struggle for survival.

Giff, Patricia Reilly. HAVE YOU SEEN HYACINTH MACAW? (gr. 4-6). Delacorte, 1981. In this lightweight mystery, Abby is convinced that her brother has robbed a pet store.

Glaser, Dianne. THE CASE OF THE MISSING SIX. (gr. 4-6). Holiday, 1978. Hiding a Saint Bernard puppy has some unexpected results.

Godden, Rumer. THE ROCKING-HORSE SECRET. (gr. 4-6). Illus. by Juliet Stanwell Smith. Viking, 1978. Tibby solves many problems when she finds a will hidden in a rocking horse.

Goodall, John S. MIDNIGHT ADVENTURES OF KELLY, DOT AND ESMERALDA. (gr. ps up). Atheneum, 1973. A koala bear, a doll, and a mouse encounter adventure and danger when they climb into a picture on the wall in the nursery.

Graham, Harriet. THE RING OF ZORAYA. (gr. 5-7). Atheneum, 1982. William and Flora encounter dangers when they help a crown prince on the Orient Express.

Hall, Lynn. THE MYSTERY OF THE SCHOOLHOUSE DOG. (gr. 3-5). Illus. by William Hutchinson. Garrard, 1979. Is the white dog in the abandoned schoolhouse real or a ghost?

Hamilton, Virginia. THE HOUSE OF DIES DREAR. (gr. 5-8). Illus. by Eros Keith. Macmillan, 1968. Professor Small and his son investigate their rented house, formerly a station on the Underground Railroad.

Harris, Christie. MYSTERY AT THE EDGE OF TWO WORLDS. (gr. 5-7). Illus. by Lou Crockett. Atheneum, 1978. A shy girl comes out of her shell in a mystery set on Canada's Northwest coast.

Haycraft, Howard. ed. BOYS' SECOND BOOK OF GREAT DETECTIVE STORIES. (gr. 7 up). Har-Row, 1940. A terrific collection by some of the world's greatest detective writers.

Healy, Larry. THE CLAW OF THE BEAR. (gr. 5 up). Watts, 1978. A boy is stalked by the murderer of four campers.

Heide, Florence Parry and Heide, Roxanne. BLACK MAGIC AT BRILLSTONE. (gr. 4-6). One in a series of Brillstone mysteries. Also use: MYSTZRY OF THE MUMMY'S MASK. (gr. 3-6). Illus. by Seymour Fleishman. Whitman, 1979.

Hicks, Clifford B. ALVIN'S SWAP SHOP. (gr. 3-6). Illus. by Bill Sokol. Scholastic (paper), 1976. A summer activity becomes the setting of a real detective activity when Alvin takes charge.

Hildick, E.W. THE CASE OF THE SECRET SCRIBBLER. (gr. 3-5). Illus. by Lisl Weil. Macmillan, 1978. One in a series of detective stories about Jack McGurk, investigator.

--------. TOP-FLIGHT FULLY-AUTOMATED JUNIOR HIGH SCHOOL GIRL DETECTIVE. (gr. 6-8). Archway (paper), 1977. Allison solves the mystery behind the theft of an important credit card.

Hitchcock, Alfred, ed. ALFRED HITCHCOCK'S DARING DETECTIVES. (gr. 6-8). Illus. by Arthur Shilstone. Random, 1969. Eleven thrillers from popular detective writers.

Hoban, Russell. TEN WHAT? A MYSTERY COUNTING BOOK. (gr. ps-2). Illus. by Sylvie Selig. Scribner's, 1974. Two secret agents count to ten as they solve the mysterious message "Get Ten."

Holl, Adelaide. SMALL BEAR'S NAME HUNT. (gr. k-4). Garrard, 1977. A bear who is unhappy with his name tries to find a better one. Also use: SMALL BEAR SOLVES A MYSTERY. (gr. k-4). Illus. by Lorinda Cauley. Garrard, 1979.

Hopkins, Lee Bennett, comp. WITCHING TIME. (gr. 3-6). Whitman, 1977. A scary collection of stories about witches.

Howe, Deborah and Howe, James. BUNNICULA: A RABBIT-TALE OF MYSTERY. (gr. 3-5). Atheneum, 1979. The tale of a baby rabbit with vampire-like tendencies.

Hutchins, Pat. FOLLOW THAT BUS! (gr. 2-5). Illus. by Laurence Hutchins. Greenwillow, 1977. A school picnic becomes a cops and robbers chase.

Jansson, Tove. MOOMINPAPPA AT SEA. Avon (paper), 1976. The Moomins move to a mysterious island where the sea and the sand seem to have a life of their own.

Judson, Clara Ingram. GREEN GINGER JAR. (gr. 4-6). Illus. by Paul Parl. Houghton, 1949. A mystery involving a family in Chicago's Chinatown.

Kellogg, Steven. MYSTERY OF THE MISSING RED MITTEN. (gr. ps-2). Dial, 1974. Annie searches the neighborhood for her red mitten, the fifth she's lost this winter.

--------. MYSTERY OF THE STOLEN BLUE PAINT. (gr. ps-2). Dial, 1982. Belinda is determined to find out which of her friends stole her can of paint.

--------. PINKERTON, BEHAVE! (gr. ps-2). Dial, 1979. The bigger-than-life dog, Pinkerton, stops a burglar.

--------. RALPH'S SECRET WEAPON. (gr. k-3). Dial, 1983. When eccentric Aunt Georgiana decides that nephew Ralph shows promise as a sea serpent charmer, Ralph is ready with a secret weapon.

Kidd, Ronald. SIZZLE AND SPLAT. (gr. 6-9). Lodestar, 1983. Two teenagers endanger their own lives to solve a musical puzzle and prevent their youth orchestra from folding.

Konigsburg, E.L. FROM THE MIXED-UP FILES OF MRS. BASIL E. FRANKWEILER. (gr. 5-7). Atheneum, 1967. A brother and sister run away from home and hide out in New York's Metropolitan Museum of Art.

Krahn, Fernando. MYSTERY OF THE GIANT FOOTPRINTS. (gr. ps-2). Dutton, 1977. A wordless picture book mystery.

Law, Carol Russell. THE CASE OF THE WEIRD STREET FIREBUG. (gr. 3-5). Knopf, 1980. Steffi tries to solve a mysterious series of fires and runs into danger.

Lawrence, James Duncan. BINKY BROTHERS, DETECTIVES. (gr. k-3). Har-Row, 1970. Also use: BINKY BROTHERS AND THE FEARLESS FOUR. (gr. k-3). Har-Row, 1968. Easy mysteries for beginning readers.

Leigh, Bill. THE FAR SIDE OF FEAR. (gr. 5-9). Viking, 1978. The story of four children trapped in an underground network.

Levy, Elizabeth. FRANKENSTEIN MOVED IN ON THE FOURTH FLOOR. (gr. 2-4). Har-Row, 1979. Is the strange new neighbor really Frankenstein?

--------. SOMETHING QUEER AT THE HAUNTED SCHOOL. (gr. 1-3). Illus. by Mordicai Gerstein. Delacorte, 1982. A recent addition to the popular SOMETHING QUEER ...series.

Lewis, C.S. LION, THE WITCH AND THE WARDROBE. (gr.4-6). Illus. by Pauline Baynes. Macmillan, 1968. The first in the Chronicles of Narnia series.

Lexau, Joan M. WHO TOOK THE FARMER'S HAT? by Joan L. Nodest (pseud.). (gr. k-3). Illus. by Fritz Siebel. Har-Row, 1963. A farmer tracks down the hat he has lost to the wind.

Lionni, Leo. ALEXANDER AND THE WIND-UP MOUSE. (gr. k-3). Pantheon, 1969. Through magic, Alexander's toy friend becomes a real one.

--------. FISH IS FISH. (gr. k-3). Pantheon, 1970. When his friend, the tadpole, becomes a frog and leaves the pond, the little fish tries to follow his example.

MacDonald, George. PRINCESS AND THE GOBLIN. (gr. 1-4). Illus. by Peter Wane. Zondervan, 1980.

MacDonald, Reby. THE GHOSTS OF AUSTWICK MANOR. (gr. 3-7). Atheneum, 1982. Two sisters go back in time to save their brother from an ancient curse.

Majors, G. WHO WOULD WANT TO KILL HALLIE PANKEY'S CAT? (gr. 5-7). Hastings, 1981. An anonymous note threatening harm to Hallie's cat triggers some intriguing detective work.

Masterman-Smith, Virginia. THE TREASURE TRAP. (gr. 5-8). Illus. by Roseanne Litzinger. Scholastic, 1979. An old man's disappearance sets off a mad treasure hunt.

Mayer, Mercer. THERE'S A NIGHTMARE IN MY CLOSET. (gr. k-3). Dial, 1968. A child comes to terms with his fear of the dark.

Miller, Ruth. THE CITY ROSE. (gr. 4-7). McGraw, 1977. Mystery and danger are combined in this story of a girl's stay with a hostile uncle.

Milton, Hilary. MAYDAY! MAYDAY! (gr. 5-8). Watts, 1979. Two boys make their way to safety after a plane wreck.

Newman, Robert. THE CASE OF THE BAKER STREET IRREGULAR: A SHERLOCK HOLMES STORY. (gr. 4-6). Atheneum, 1978. Andrew finds himself teamed up with Sherlock Holmes to solve a mystery.

--------. THE CASE OF THE VANISHING CORPSE. (gr. 5-7). Atheneum, 1980. Andrew and Sara help solve a puzzling murder mystery.

O'Dell, Scott. ISLAND OF THE BLUE DOLPHINS. (gr. 5-8). HM, 1960. An Indian girl spends 18 years alone on an island.

Packard, Edward. THE CAVE OF TIME. (gr. 4 up). Illus. by Paul Granger. Bantam, 1979. The first of the extremely popular, and seemingly endless, CHOOSE YOUR OWN ADVENTURE series.

Rettich, Margret. THE TIGHTWAD'S CURSE AND OTHER PLEASANTLY CHILLING STORIES. (gr. 4-6). Trans. by Elizabeth D. Crawford. Illus. by Rolf Rettich. Morrow, 1979. A collection of mystery stories.

Roach, Marilynne K. ENCOUNTERS WITH THE INVISIBLE WORLD: BEING TEN TALES OF GHOSTS, WITCHES AND THE DEVIL HIMSELF IN NEW ENGLAND. (gr. 5-7). Crowell, 1977.

Roberts, Willo Davis. THE MINDEN CURSE. (gr. 5-7). Illus. by Sherry Streeter. Atheneum, 1978. Two youngsters solve a case of petnapping. Followed by MORE MINDEN CURSES. (gr. 4-6). Atheneum, 1980.

--------. THE VIEW FROM THE CHERRY TREE. (gr. 5-9). Atheneum (paper), 1975. A boy witnesses a murder but can't find anyone who will believe him.

Rosenbloom, Joseph. MAXIMILIAN, YOU'RE THE GREATEST. (gr. 4-6). Grosset (paper), 1979. Max solves a new case in each chapter.

Sendak, Maurice. WHERE THE WILD THINGS ARE. (gr. k-3). Har-Row, 1963. A classic fantasy for youngsters.

Sharmat, Marjorie W. NATE THE GREAT. (gr. 1-3). Putnam, 1972. One in a series of books about a pancake-eating detective. The series includes:

NATE THE GREAT AND THE LOST LIST. 1975.
NATE THE GREAT AND THE MISSING KEY. 1981.
NATE THE GREAT AND THE PHONY CLUE. 1977.
NATE THE GREAT AND THE SNOWY TRAIL. 1982.
NATE THE GREAT AND THE STICKY CASE. 1978.
NATE THE GREAT GOES UNDERCOVER. 1974.

Shearer, John. BILLY JO JIVE AND THE CASE OF THE MISSING PIGEONS. (gr. 3-4). One in a popular mystery series starring Jive and his partner Sunset.

Shura, Mary Francis. THE GRAY GHOSTS OF TAYLOR RIDGE. (gr. 5-7). Illus. by Michael Hampshire. Dodd, 1978. A boy and his sister find a lost treasure.

Slobodkina, Esphyr. CAPS FOR SALE. (gr. ps-3). W.R. Scott, 1947. A napping peddler loses the hats he is selling.

Snyder, Zilpha Keatley. THE FAMOUS STANLEY KIDNAPPING CASE. (gr. 4-7). Atheneum, 1979. Amanda visits Italy and becomes involved in a kidnapping.

Sobol, Donald J. ENCYCLOPEDIA BROWN, BOY DETECTIVE. (gr. 3-5). Nelson, 1963. Ten year old Leroy Brown opens his own detective agency and solves ten crimes. Other books in this series include:

ENCYCLOPEDIA BROWN CARRIES ON. 1980.
ENCYCLOPEDIA BROWN SAVES THE DAY. 1970.
ENCYCLOPEDIA BROWN SHOWS THE WAY. 1981.
ENCYCLOPEDIA BROWN TRACKS THEM DOWN. 1971.

Sperry, Armstrong. CALL IT COURAGE. (gr. 4-6). Macmillan, 1940. The story of a boy's courage in facing the sea he feared.

Steig, William. THE AMAZING BONE. (gr. ps-3). FS&G, 1976. On the way home from school, Pearl finds an unusual bone that has unexpected powers.

--------. SYLVESTER AND THE MAGIC PEBBLE. (gr. 1 up). Windmill, 1969. In a moment of fright, Sylvester asks his magic pebble to turn him into a rock. He then has trouble wishing himself back to normal.

Stevenson, James. WHAT'S UNDER MY BED? (gr. 1-3). Greenwillow, 1983. Grandpa's recollections of all the things that may frighten children are humorously told through natural dialogue and cartoon illustrations.

Stevenson, Robert Louis. TREASURE ISLAND. (gr. 6-9). Illus. by N.C. WYETH. Scribner, 1981.

Stone, Jon. THE MONSTER AT THE END OF THIS BOOK. (gr. ps-2). Illus. by Mike Smollin. Western, 1977. Grover worries page by page about the monster at the end of this book.

Titus, Eve. BASIL OF BAKER STREET. (gr. 3-6). McGraw, 1958. Also use: BASIL AND THE LOST COLONY. Archway, 1978. Basil is a mouse version of Sherlock Holmes.

Townsend, John R. THE INTRUDER. (gr. 4-9). Illus. by Joseph A. Phelan. Har-Row, 1970. A story of suspense and mystery set on the west coast of England.

Ungerer, Tomi. BEAST OF MONSIEUR RACINE. (gr. ps-3). FS&G, 1971. A strange but friendly beast has a dramatic effect on the life of Monsieur Racine.

--------. THE HAT. (gr. k-3). Scholastic, 1982. A magic hat brings a man fortune, fame and love.

--------. THREE ROBBERS. (gr. ps-3). Atheneum, 1962. The love of a little girl changes the lives of three robbers.

Van Allsburg, Chris. GARDEN OF ABDUL GASAZI. (gr. 1-12). HM, 1979. A magical mystery where a dog, entrusted to the care of a young boy, is turned into a duck when he wanders into the garden of a magician.

--------. JUMANJI. (gr. 1-12). HM, 1981. A board game comes to life.

--------. WRECK OF THE ZEPHYR. (gr. 1-12). HM, 1983. A wonderful fantasy about boats that sail in the sky.

Waber, Bernard. YOU LOOK RIDICULOUS SAID THE RHINOCEROS TO THE HIPPOPOTAMUS. (gr. k-3). HM, 1966. A hippo, dissatisfied with his appearance, acquires some features of other animals.

Warner, Margery. THE SECRET OF THE DISAPPEARING SULTAN. (gr. 3-7). Illus. by Charles Robinson. HM, 1975. An American girl tries to prevent the kidnapping of a twelve year old Sultan.

Watson, Jane Werner. THE CASE OF THE VANISHING SPACESHIP. (gr. 4-6). Coward, 1982. An action-packed adventure about a downed UFO.

Whitney, Phyllis A. SECRET OF THE STONE FACE. (gr. 5-9). Westminster, 1977. While trying to discredit the reputation of her mother's fiance, Jo encounters a mystery.

Williams, Jay. EVERYONE KNOWS WHAT A DRAGON LOOKS LIKE. (gr. k-3). Illus. by Mercer Mayer. Four Winds, 1976. Well, maybe not--dragons come in surprising forms.

--------. THE MAGIC GRANDFATHER. (gr. 3-7). Scholastic, 1979. An eleven year old discovers that his grandfather is a sorcerer and that he, too, has a talent for magic.

Winterfield, Henry. DETECTIVES IN TOGAS. (gr. 5-9). Illus. by Charlotte Kleinert. Harcourt, 1966. Rufus is the victim of a frame-up in this mystery that takes place in ancient Rome.

--------. MYSTERY OF THE ROMAN RANSOM. (gr. 5-8). Illus. by Edith McCormick. Harcourt, 1971. The purchase of a slave for their teacher leads a group of boys into a dangerous situation.

Yolen, Jane. SHIRLICK HOMES AND THE CASE OF THE WANDERING WARDROBE. (gr. 2-4). Coward-McCann, 1981. Shirli and her friends recover some missing antiques in this easy-to-read mystery.

Young, Miriam. A WITCH'S GARDEN. (gr. 5-9). Illus. by Charles Robinson. Atheneum, 1973. When a witch-like woman arrives in town, the community must deal with its own prejudice.

York, Carol Beach. TAKERS AND RETURNERS: A NOVEL OF SUSPENSE. (gr. 5 up). Ace (paper), 1982. A group of youngsters tries to enliven their summer by stealing and then returning items.

NONFICTION

MYSTERIES AND CURIOSITIES

Arnold, Oren. WHAT'S IN A NAME: FAMOUS BRAND NAMES. (gr. 5 up). Messner, 1979. Stories behind such names as Coca Cola and Ivory Soap.

Aylward, Jim. YOU'RE DUMBER IN THE SUMMER. (gr. 3-7). Illus. by Jan Chambless-Rigie. Rinehart, 1980. A collection of unusual facts.

Baumann, Elwood. BIGFOOT: AMERICA'S ABOMINABLE SNOWMAN. (gr. 3-7). Watts, 1975. An exploration of the evidence supporting the existence of this creature.

Berger, Melvin. THE SUPERNATURAL: FROM ESP TO UFO'S. (gr. 6 up). Har-Row, 1977. Basic material on this intriguing subject.

Blumberg, Rhoda. WITCHES. (gr. 4 up). Watts, 1979. A history of witchcraft.

Branley, Franklyn M. AGE OF AQUARIUS: YOU AND ASTROLOGY. (gr. 4-6). Illus. by Leonard Kessler. Har-Row, 1979. An explanation of the twelve zodiac signs and a world history of astrology.

--------. A BOOK OF FLYING SAUCERS FOR YOU. (gr. 3 up). Illus. by Leonard Kessler. Har-Row, 1973. A report on UFO's with details on probable explanations.

--------. MYSTERIES OF THE UNIVERSE. (gr. 5 up). Illus. by Sally Bensusen. Lodestar, 1984.

Calhoun, Mary. MEDICINE SHOW: CONNING PEOPLE AND MAKING THEM LIKE IT. (gr. 5 up). Har-Row, 1976. An entertaining survey of confidence games.

Campbell, Hannah. WHY DID THEY NAME IT? (gr. 6 up). Fleet, 1964. The stories behind the brand names.

Cohen, Daniel. THE BODY SNATCHERS. (gr. 6 up). Har-Row, 1975. A history of grave robbing.

--------. CREATURES FROM UFO'S. (gr. 4 up). Archway (paper), 1979. A collection of personal accounts of encounters with alien beings.

--------. CURSES, HEXES AND SPELLS. (gr. 5-7). Har-Row, 1974. Creepy practices and evil magic.

--------. FAMOUS CURSES. (gr. 4-9). Dodd, 1979. Stories that range from King Tut to the Ingoldsby Indians.

--------. FRAUDS, HOAXES AND SWINDLES. (gr. 4 up). Watts, 1979. Stories about the people behind some of the great hoaxes of our time.

--------. REAL GHOSTS. (gr. 4-9). Dodd, 1977. A nonfiction account of encounters with ghosts.

--------. THE WORLD'S MOST FAMOUS GHOSTS. (gr. 4-9). Dodd, 1978. Ten stories about "real" ghosts.

--------. YOUNG GHOSTS. (gr. 6-9). Dutton, 1978. An eerie collection of material about ghosts of children.

Cornell, James C. NATURE AT ITS STRANGEST. (gr. 5-9). Sterling, 1974. An introduction to strange, short-lived natural phenomena.

Hayman, LeRoy. THIRTEEN WHO VANISHED. (gr. 4-6). Messner, 1979. True stories about famous people who disappeared mysteriously.

Hazen, Barbara S. LAST, FIRST, MIDDLE AND NICK: ALL ABOUT NAMES. (gr. 1-4). Illus. by Sam Weissman. Prentice-Hall, 1979. An exploration of the origin and meaning of names.

Kettlekamp, Larry. HAUNTED HOUSES. (gr. 4-6). Morrow, 1969. Ten documented case histories of the presence of ghosts or poltergeists.

--------. INVESTIGATING PSYCHICS: FIVE LIFE HISTORIES. (gr. 5-9). Morrow, 1977. A scientific examination of parapsychology.

--------. SIXTH SENSE. (gr. 5-9). Morrow, 1970. A guide to extrasensory perception.

Knight, David C. THOSE MYSTERIOUS UFO'S. (gr. 2-4). Enslow, 1979. A short history of UFO sightings.

Madison, Arnold. LOST TREASURES OF AMERICA: SEARCHING OUT HIDDEN RICHES. (gr. 6-9). Rand, 1977. Nine accounts of buried treasure.

Maynard, Christopher. ALL ABOUT GHOSTS. (gr. 4-7). EMC, 1978. A lively introduction to the subject.

McHargue, Georgess. MEET THE VAMPIRE. (gr. 5-8). Har-Row, 1979. Facts and fallacies about vampires.

--------. MEET THE WEREWOLF. (gr. 2-5). Illus. by Stephen Gammell. Har-Row, 1976. Stories and legends about werewolves.

Mooser, Stephen. INTO THE UNKNOWN: NINE ASTOUNDING STORIES. (gr. 3-6). Har-Row, 1980. Occurrences involving ESP, reincarnation, and other phenomena.

Murphy, Jim. WEIRD AND WACKY INVENTIONS. (gr. 4-6). Crown, 1978. A description of unusual gizmos.

Place, Marian T. BIGFOOT ALL OVER THE COUNTRY. (gr. 5-9). Dodd, 1978. A detailed account of the search for Sasquatch. Also use: ON THE TRACK OF BIGFOOT. (gr. 5-7). Dodd, 1974.

Quinn, John R. NATURE'S WORLD RECORDS. (gr. 3-6). Walker, 1977. A chronicle of nature's slowest, fastest, etc.

Rabinowich, Ellen. THE LOCH NESS MONSTER. (gr. 3-5). Illus. by Sally Law. Watts, 1979. A well-illustrated treatment of the facts and theories surrounding the existence of the Loch Ness Monster.

Rudley, Stephen. THE ABOMINABLE SNOWCREATURE. (gr. 6-9). Watts, 1978. Investigates the reported sightings of this mysterious creature of the Himalayas.

Sarnoff, Jane. IF YOU WERE REALLY SUPERSTITIOUS. (gr. 1-4). Illus. by Reynold Ruffins. Scribner, 1980.

Schwartz, Alvin. CROSS YOUR FINGERS, SPIT IN YOUR HAT: SUPERSTITIONS AND OTHER BELIEFS. (gr. 4-6). Illus. by Glen Rounds. Har-Row, 1974. Amazing information on a variety of superstitions.

--------. KICKLE SNIFTERS AND OTHER FEARSOME CREATURES. (gr. 4-6). Har-Row, 1976. An illustrated dictionary of creatures from American tall tales.

Seuling, Barbara. YOU CAN'T EAT PEANUTS IN CHURCH AND OTHER LITTLE-KNOWN LAWS. (gr. 4-7). Doubleday, 1975. Unusual laws gathered from all parts of the United States.

Simon, Seymour. CREATURES FROM LOST WORLDS. (gr. 6-9). Har-Row, 1979. Strange creatures to be found in movies, books and televison.

Snyder, Gerald S. ARE THERE ALIEN BEINGS? (gr. 6-9). Messner, 1980. An objective account that raises many questions.

Sobol, Donald J. DISASTER. (gr. 5-8). Archway (paper), 1979.
A history of disastrous events--from the Black Death to a 1970 cyclone.

Taves, Isabella. TRUE GHOST STORIES. (gr. 5-7). Watts, 1978.
Six tales about "real" ghosts.

Wilding-White, Ted. ALL ABOUT UFO'S. (gr. 4-7). EMC, 1978.
An entertaining account of UFO's.

Wise, William. MONSTERS FROM OUTER SPACE. (gr. 3-4). Illus. by Richard Cuffari. Putnam, 1979. An objective discussion of UFO's and other phenomena.

MAGIC

Arnold, Ned and Arnold, Lois. THE GREAT SCIENCE MAGIC SHOW. (gr. 3-7). Watts, 1979. Twenty magic tricks that use scientific principles.

Ames, Gerald and Wyler, Rose. MAGIC SECRETS. (gr. k-3). Illus. by Talivaldis Stubis. Har-Row, 1967. Also, SPOOKY TRICKS. (gr. k-3). Har-Row, 1968.

Boy Scouts of America. CUB SCOUT MAGIC. (gr. 3-5). BSA, 1960.
A great collection of magic tricks, puzzles and stunts.

Broekel, Ray and White, Laurence B. ABRA-CA-DAZZLE: EASY MAGIC TRICKS. (gr. 2 up). Illus. by Mary Thelan. Whitman, 1982.

--------. NOW YOU SEE IT: EASY MAGIC FOR BEGINNERS. (gr. 1-3). Illus. by William Morrison. Little, 1979. Forty proven magic tricks for amateur shows.

Brown, Bob. HOW TO FOOL YOUR FRIENDS. (gr. 3-6). Western, 1978.
Forty-six different tricks and puzzles for amateurs.

Cobb, Vicki and Darling, Kathy. BET YOU CAN! SCIENCE POSSIBILITIES TO FOOL YOU. (gr. 3-7). Avon, 1983. Tricks and experiments involving scientific subjects.

Fleischman, Albert Sidney. MR. MYSTERIOUS'S SECRETS OF MAGIC. (gr. 4-6). Little, 1975. Diagrammed instructions for performing twenty magic tricks.

Kettlekamp, Larry. MAGIC MADE EASY. (gr. 3-7). Morrow, 1954.
An introduction to magic that includes a number of simple tricks.
Also use: SPOOKY MAGIC. (gr. 4-6). Morrow, 1968.

Kraske, Robert. MAGICIANS DO AMAZING THINGS. (gr. 2-5). Illus. by Richard Bennett. Random, 1979. The secrets behind six of the greatest tricks of all time.

Michalski, Martin. MAGIC MADE EASY. (gr. 6-9). Lodestar, 1978. Seventy tricks plus tips on how to prepare for a show.

Moche, Dinah. MAGIC SCIENCE TRICKS. (gr. 4-6). Scholastic, 1977.

Permin, Ib. HOKUS POKUS: COIN TRICKS. (gr. 2 up). Sterling, 1977. Directions for both simple and advanced magic tricks with coins.

Rigney, Francis. A BEGINNER'S BOOK OF MAGIC: THE DO-IT-YOURSELF BOOK OF TRICKS, MAGIC AND STUNTS. (gr. 6 up). Devin, 1963.

Severn, Bill. MAGIC WITH ROPE, RIBBON AND STRING. (gr. 6 up). McKay, 1981.

Stoddard, Edward. THE FIRST BOOK OF MAGIC. (gr. 5-8). Illus. by Robin King. Watts, 1953. The best and simplest of tricks.

Van der Meer, Ron. THE POP-UP BOOK OF MAGIC. (gr. 9 up). Transatlantic, 1968. Fourteen ready to use magic tricks.

Wiesner, William. MAGIC TALES AND MAGIC TRICKS. (gr. 2-6). Scribner, 1974.

Wyler, Rose. FUNNY MAGIC. (gr. 5-8). Scholastic, 1975. Easy tricks for young magicians.

RIDDLES

Bishop, Ann. RIDDLE RED RIDDLE BOOK. (gr. 2-5). Illus. by Jerry Warshaw. A. Whitman, 1969. What two things can't be eaten for dinner?--breakfast and lunch.

--------. WILD BILL HICCUP'S RIDDLE BOOK. (gr. 2-5). A. Whitman, 1975. Riddles involving cowboys, cattle, and other western themes.

Burns, Marilyn. THE HINK PINK BOOK. (gr. 1 up). Illus. by Martha Weston. Little, 1981. Riddles whose answers are always two words that rhyme and form a definition.

Cerf, Bennett. BENNETT CERF'S BOOK OF RIDDLES. (gr. 1 up). Beginner Books, 1960. Easy riddles that are very popular with children.

Cole, William. GIVE UP? CARTOON RIDDLE RHYMERS. (gr. 3-6). Illus. by Mike Thaler. Watts, 1978. A collection of riddles with rhyming answers. Also use: MONSTER KNOCK KNOCKS. (gr. 3-5). Archway, 1982.

De Regniers, Beatrice S. IT DOES NOT SAY MEOW. (gr. ps-3). Illus. by Paul Galdone. HM, 1972. Nine riddles contain clues in verse to well-known animals.

Doty, Roy. PINOCCHIO WAS NOSEY. (gr. 4-7). Doubleday, 1977. Jokes, riddles, puns and gags.

Gerler, William R. PACK OF RIDDLES. (gr. 1-3). Illus. by Giulio Maestro. Dutton, 1975. A refreshing collection of riddles about animal life.

Jensen, Virginia and Edman, Polly. RED THREAD RIDDLES. (gr. ps). Putnam, 1980. Simple riddles for beginners.

Keller, Charles. MORE BALLPOINT BANANAS. (gr. 2-6). Illus. by Leonard Shortall. Prentice-Hall, 1977. Humorous riddles, jokes and rhymes.

Keller, Charles and Baker, Richard. STAR-SPANGLED BANANA AND OTHER REVOLUTIONARY RIDDLES. (gr. 2 up). Illus. by Tomie De Paola. Prentice-Hall, 1974. Outrageous puns and jokes.

Leach, Maria. RIDDLE ME, RIDDLE ME, REE. (gr. 3 up). Illus. by William Wiesner. Viking, 1970. Over 200 riddles based on folktales.

Low, Joseph. FIVE MEN UNDER ONE UMBRELLA AND OTHER READY-TO-READ RIDDLES. (gr. 1-3). Macmillan, 1975. A collection of humorously illustrated riddles and jokes.

Morrison, Lillian. BLACK WITHIN AND RED WITHOUT. (gr. 4 up). Illus. by Joe Spier. Har-Row, 1953. A general collection of riddles.

Rees, Ennis. RIDDLES, RIDDLES EVERYWHERE. (gr. 3-7). Illus. by Quentin Blake. Har-Row, 1964.

Rosenbloom, Joseph. BIGGEST RIDDLE BOOK IN THE WORLD. (gr. 2 up). Illus. by Joyce Behr. Sterling, 1976. About 2000 riddles arranged by subject.

Sarnoff, Jane. WHAT? A RIDDLE BOOK. (gr. 1 up). Illus. by Reynold Ruffins. Scribner, 1974. A collection of silly riddles arranged by subject.

Sarnoff, Jane and Ruffins, Reynold. I KNOW! A RIDDLE BOOK. (gr. 1-4). Illus by Reynold Ruffins. Scribner, 1976. A collection of old and new riddles arranged by subject.

--------. MONSTER RIDDLE BOOK. rev. ed. (gr. 1-6). Illus. by Reynold Ruffins. Scribner, 1978. Riddles along with a glossary of mythical monsters.

Sterne, Noelle. TYRANNOSAURUS WRECKS: A BOOK OF DINOSAUR RIDDLES. (gr. 2-6). Illus. by Victoria Chess. Har-Row, 1979. Many short riddles about prehistoric animals.

Wiesner, William. SILLY QUESTIONS AND FUNNY ANSWERS. (gr. k-3). Scholastic, 1974.

Wyler, Rose. REAL SCIENCE RIDDLES. (gr. 1-4). Illus. by Talivaldis Stubis. Hastings, 1971. Both serious and silly science riddles.

PUZZLES

Adler, Irving. THE ADLER BOOK OF PUZZLES AND RIDDLES. (gr. 1-3). Illus. by Peggy Adler. Day, 1962. Puzzles for very young readers.

Brandreth, Gyles. BRAIN-TEASERS AND MIND-BENDERS. (gr. 4-6). Illus. by Ann Axworthy. Sterling, 1979. All sorts of puzzles with answers.

Burns, Marilyn. THE BOOK OF THINK (or HOW TO SOLVE A PROBLEM TWICE YOUR SIZE). (gr. 4-6). Illus. by Martha Weston. Little, 1976. Puzzles to make you think.

Fletcher, Helen Jill. PUT ON YOUR THINKING CAP. (gr. 4-8). Illus. by Quentin Blake. Abelard, 1968. 108 brain teasers.

Hitz, Demi. WHERE IS IT? (gr. 2-4). Doubleday, 1980. A simple puzzle book requiring the reader to find an object hidden on each page.

Lamb, Geoffrey. PENCIL AND PAPER TRICKS. (gr. 5-7). Nelson, 1979. Ways to amuse yourself with pencil and paper.

CODES AND CIPHERS

Albert, Burton Jr. MORE CODES FOR KIDS. (gr. 3-6). Illus. by Jerry Warshaw. A. Whitman, 1979. Codes to crack, many with jokes or riddles for answers.

Bielewicz, Julian A. SECRET LANGUAGES. (gr. 5 up). Lodestar, 1980. Describes the history, methods, and types of codes, ciphers, and other ways of communicating privately.

Fletcher, Helen J. SECRET CODES. (gr. 1-3). Watts, 1980.

James, Elizabeth and Barkin, Carol. HOW TO KEEP A SECRET: WRITING AND TALKING IN CODE. (gr. 2-6). Illus. by Joel Schick. Lothrop, 1978. Presents various methods of writing, speaking and signaling secret messages.

Peterson, John. HOW TO WRITE CODES AND SEND SECRET MESSAGES. (gr. k-3). Scholastic, 1973. Space codes, hidden word codes and alphabet codes along with formulas for invisible ink.

Rothman, Joel. SECRETS WITH CIPHERS AND CODES. (gr. 4-6). Illus. by Ruthven Tremain. Macmillan, 1969. Introduces 10 encoding methods using numbers, rearranged letters, colored squares and dots, and other systems.

Sarnoff, Jane and Ruffins, Reynold. THE CODE AND CIPHER BOOK. (gr. 1-5). Illus. by Reynold Ruffins. Scribner, 1975. Introduces various codes and ciphers and gives examples of their use throughout history.

Schwartz, Alvin. ed. CAT'S ELBOW AND OTHER SECRET LANGUAGES. (gr. 3 up). Illus. by Margot Zemach. FS&G, 1982. Instructions for speaking thirteen secret languages, including Pig Latin.

Zim, Herbert S. CODES AND SECRET WRITING. (gr. 5-9). Morrow, 1948. Includes information on invisible writing.

CRAFTS

Ames, Lee J. DRAW FIFTY MONSTERS, CREEPY CREATURES, SUPERHEROES. (gr. 1 up). Doubleday, 1983. One in an excellent series of drawing books.

Hogrogian, Nonny. HANDMADE SECRET HIDING PLACES. (gr. ps-5). Overlook Press, 1975. Instructions for making six hiding places--from a mud hut to a hideaway made from blankets.

Marks, Mickey K. OP-TRICKS: CREATING KINETIC ART. Illus. by Edith Alberts. Photos by David Rosenfeld. Har-Row, 1972. A group of projects that create fascinating optical effects, most using material found around the house.

Price, Christine. THE MYSTERY OF MASKS. (gr. 6-8). Scribner, 1978. A description of masks and their relation to the cultures that made and used them.

Temko, Florence. PAPER CAPERS: ALL KINDS OF THINGS TO MAKE WITH PAPER. (gr. 4-6). Scholastic, 1975.

COSTUMES AND DISGUISES

Bar[illegible]l, Eve. DISGUISES YOU CAN MAKE. (gr. 3-7). Illus. by Richard Rosenblum. Lothrop, 1977. Step-by-step instructions for 24 disguises.

Bruun-Rasmussen, Ole and Petersen, Grete. MAKE-UP, COSTUMES AND MASKS FOR THE STAGE. (gr. 5 up). Sterling, 1976. Gives detailed directions for making a variety of disguises.

Chernoff, Goldie Taub. EASY COSTUMES YOU DON'T HAVE TO SEW. (gr. 1-3) Scholastic, 1977. Instructions for easily constructed paper costumes.

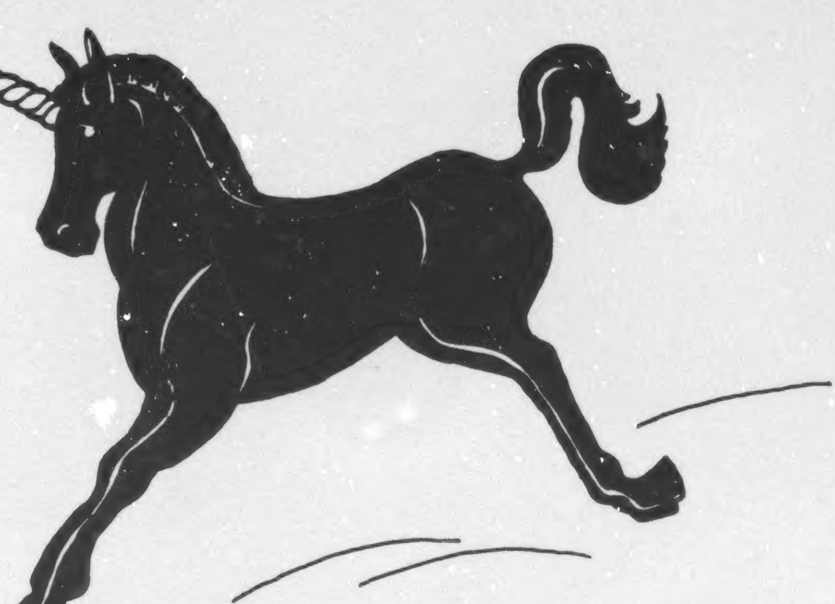
Gates, Frieda. EASY TO MAKE MONSTER MASKS AND DISGUISES. (gr. 1-3). Harvey House, 1979. Directions for making simple, yet striking disguises from household items.

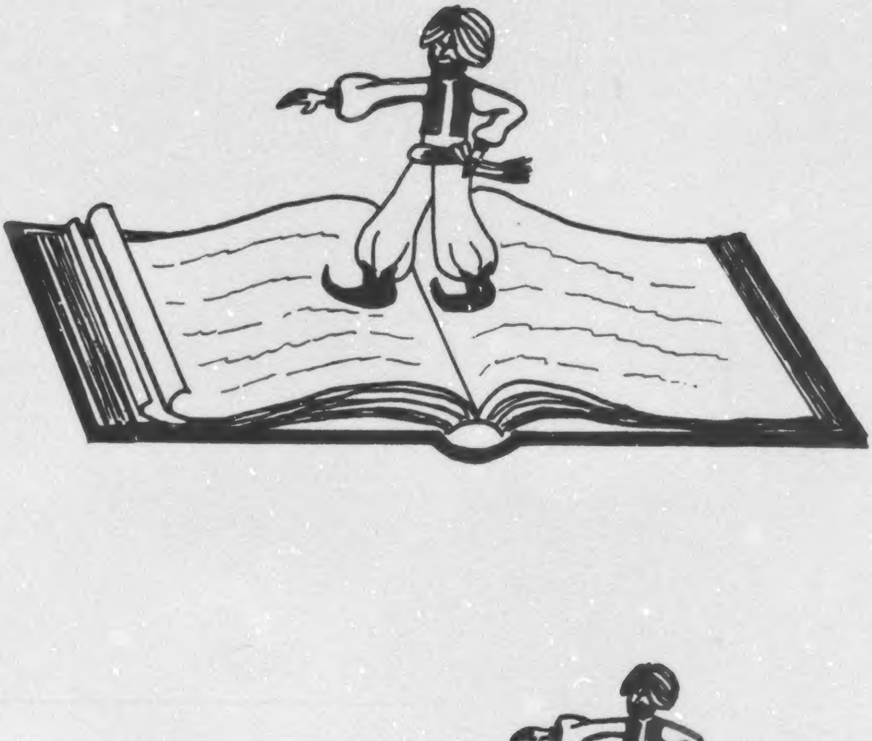
Glovach, Linda. LITTLE WITCH'S BLACK MAGIC BOOK OF DISGUISES. (gr. 1-4). Prentice-Hall, 1973. Costumes that require no sewing.

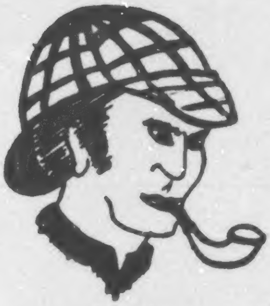
Schnurnberger, Lynn E. KINGS, QUEENS, KNIGHTS AND JESTERS: MAKING MEDIEVAL COSTUMES. (gr. 3 up). Har-Row, 1978. Instructions for making medieval costumes such as king, monk, knight, peasant, and minstrel, with facts about the medieval period.

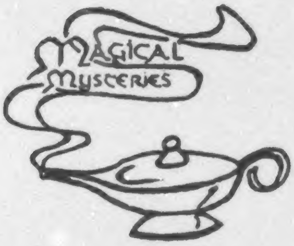
APPENDIX

MAGICAL MYSTERIES





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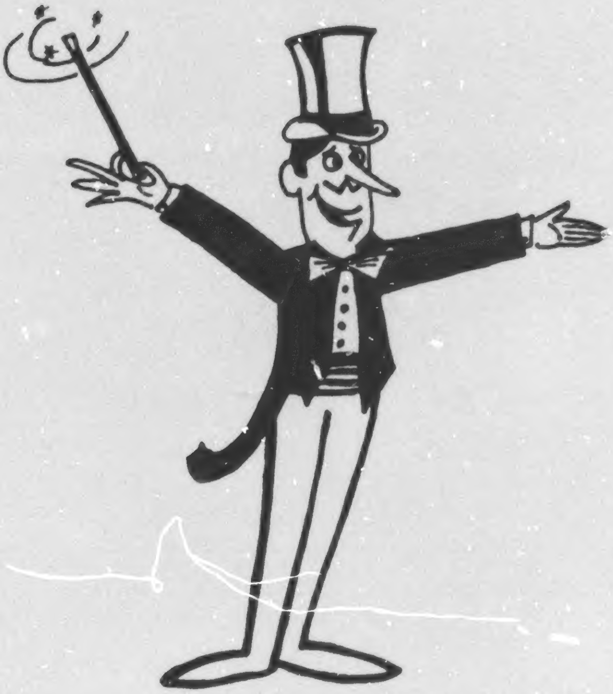

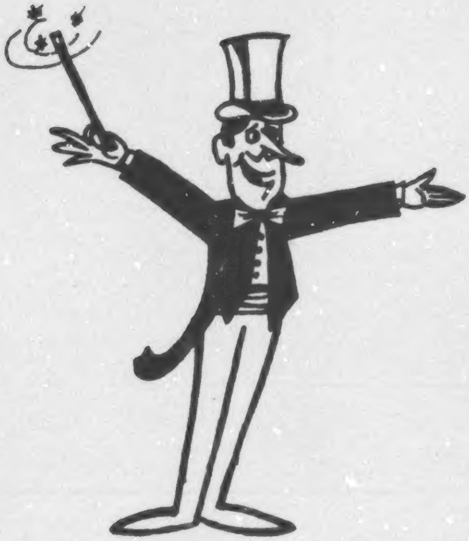

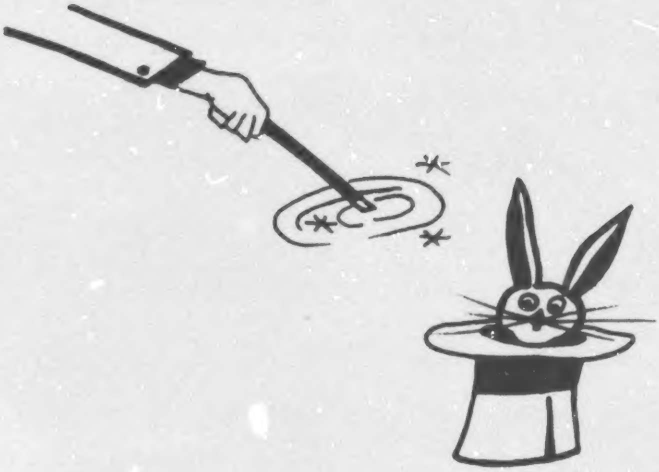

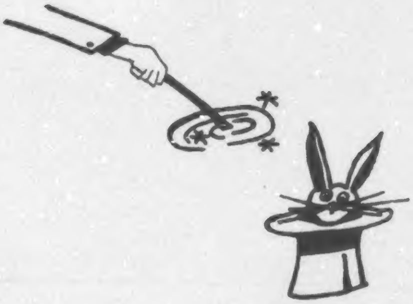

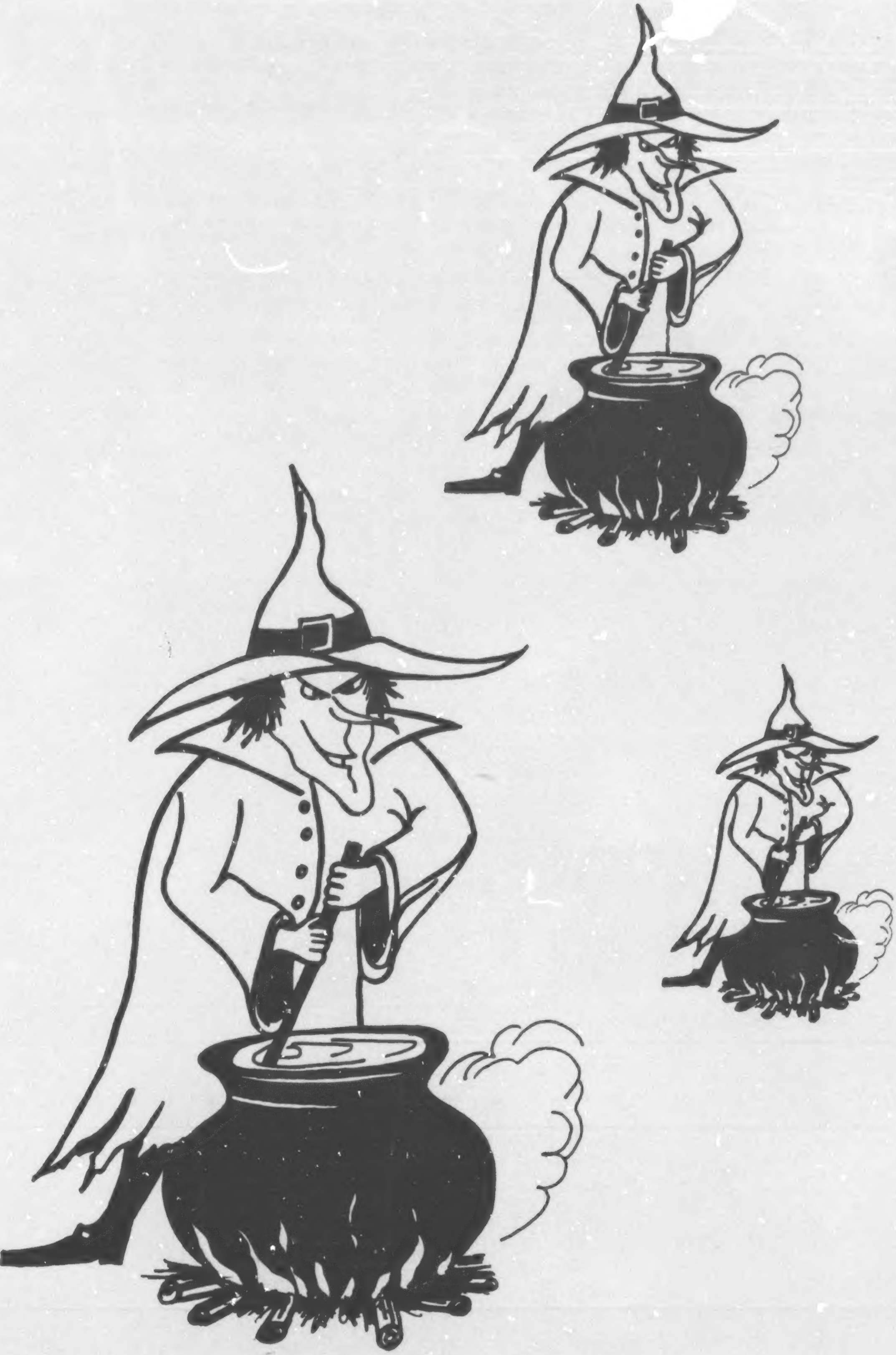

MAGICAL MYSTERIES

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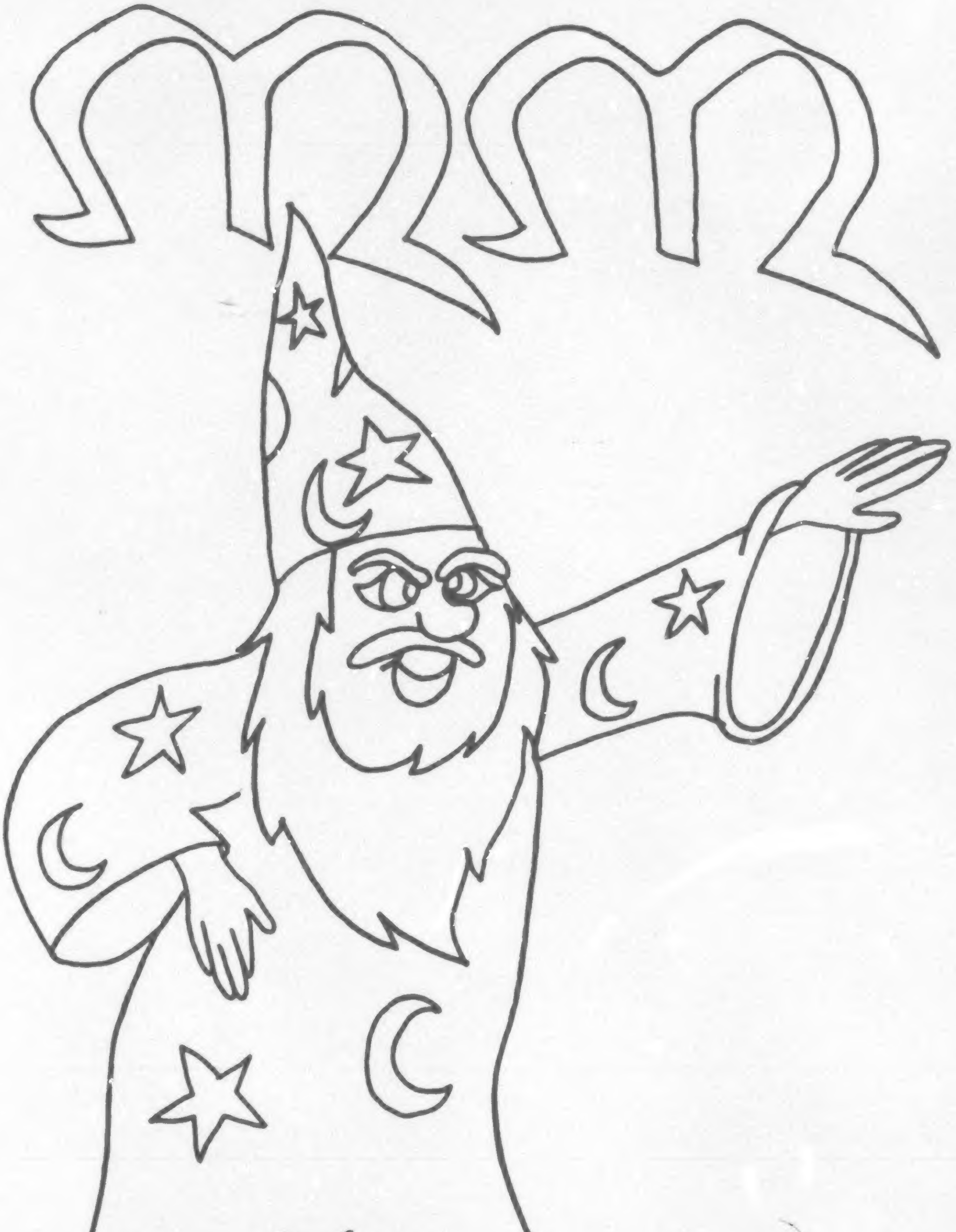
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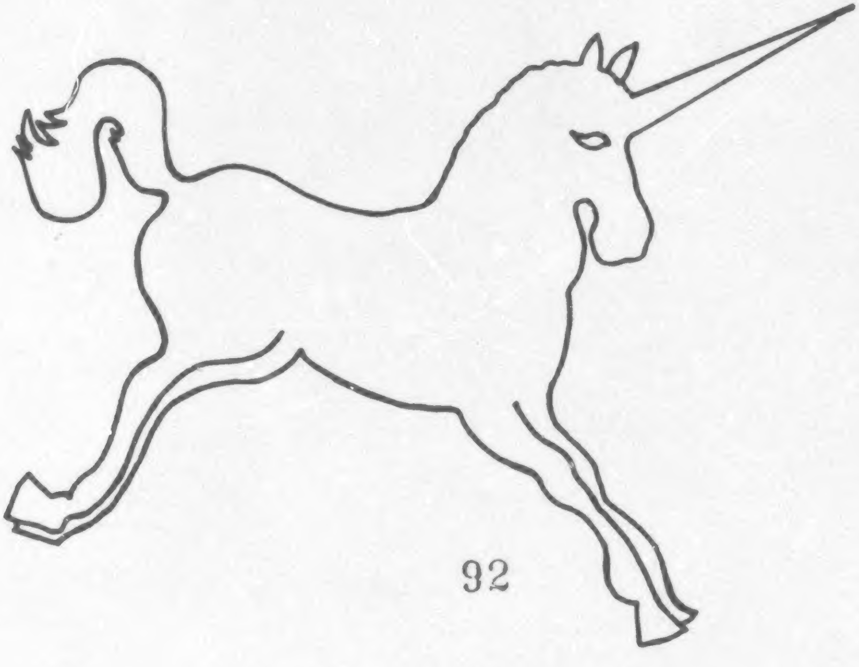

NAME ______________________________

ADDRESS ____________________________

CITY ______________________________

PHONE _____________________________

I will be in Grade ____
this Fall.

The school I will attend
this Fall is

____________________.

MAGICAL
MYSTERIES

JUNE

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				1	2
4	5	6	7	8	9
11	12	13	14	15	16
18	19	20	21	22	23
25	26	27	28	29	30

JULY

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
2	3	4 INDEPENDENCE DAY	5	6	7
9	10	11	12	13	14
16	17	18	19	20	21
23	24	25	26	27	28
30	31				

AUGUST

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1	2	3	4
6	7	8	9	10	11
13	14	15	16	17	18
20	21	22	23	24	25
27	28	29	30	31	

Magical
Mysteries

1984 TEXAS STATE LIBRARY READING CLUB

MAGICAL MYSTERIES EVALUATION

Tell us about your program.

____
Person in charge of the Reading Club

Position (check appropriate title):

Head Librarian	☐	Children's Librarian	☐
Volunteer	☐	Other (please identify)	________________________

Participation:
Number of children ______ Number of children completing the program ______

Activities (check those which encouraged participation in your program):

Storyhours	☐	Games	☐	Book Talks	☐
Arts & Crafts	☐	Films or Filmstrips	☐	Programs with Speakers	☐
Special Parties	☐	Puppet Shows	☐	Other (please describe):	

Materials (check additional materials produced by your library):

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Displays	☐	Buttons	☐	Flyers	☐
None	☐	Other (please describe):			

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If changes are made in the materials, what are your recommendations?

What other materials would you suggest for the program?

In what ways did you use the planning manual?

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General planning ☐ Publicity ☐

Training staff/volunteers ☐ Other (please describe):

Please suggest themes that you would like us to consider for future programs.

Additional comments or suggestions:

Thank you, Syd Popinsky